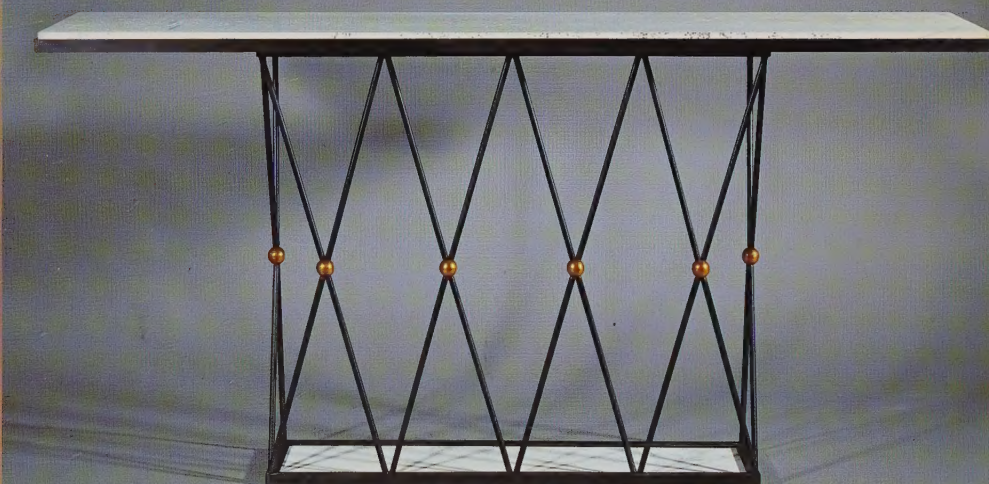
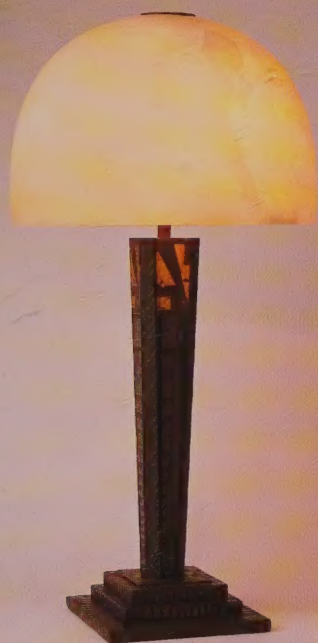


DECADES
OF

THE INTERNATIONAL ART+DESIGN FAIRsm 1900-2002

FINE + DECORATIVE ARTS



2002




Haughton International FairsSM



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September 2003

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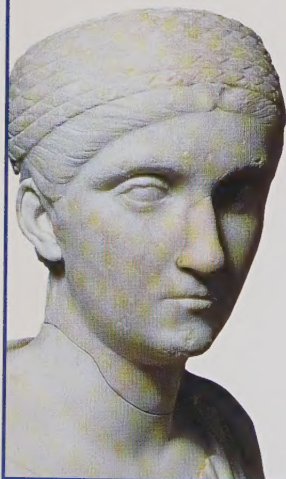
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Sunday September 29	11am-6pm	
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The Seventh Regiment Armory

Park Avenue at 67th Street

New York City

September 27-October 2, 2002

Opening Night Preview Party

to benefit

the Department of Architecture and Design & the exhibition program of

The Museum of Modern Art, New York

Thursday, September 26

4.30pm-9pm



organised by:

The International Art + Design Fair 1900-2002 Ltd

(trading as The International 20th Century Arts Fair Ltd)

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Please also note that because of the early printing datelines for the catalogue, all illustrations were printed before vetting took place.

Visitors are reminded that all exhibits are for sale.

Acknowledgements

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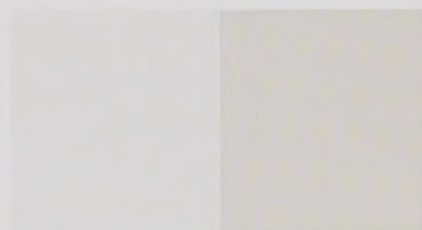
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ORGANISERS' WELCOME

Welcome to *The International Art + Design Fair 1900-2002*.

The youngest of our four New York fairs *The International Art + Design Fair 1900-2002* presents a new and exciting challenge, offering the opportunity to create an event solely devoted to the extraordinary artistic achievements of the century most familiar to all of us, right up to the present day as we embark on the 21st century.

Visitors to *The International Art + Design Fair 1900-2002* will find a superb selection of works of art representative of the key periods, styles and developments. There are outstanding examples from both the fine and decorative arts brought to the fair by leading dealers from the United States and Europe.

Whether your taste is more traditional or you prefer the avant-garde and whatever your usual field of interest, perhaps you will find something totally different to tempt you here. Categories featured include furniture, ceramics, glass, tapestries, textiles, photographs, paintings, sculpture and jewellery.

As with all other Haughton Fairs, the works of art on view have been examined for quality and authenticity by panels of specialist advisers before being offered for sale. This complex procedure is known as 'vetting'. Our thanks go to members of the honorary vetting committees for all their hard work and, in particular, to our honorary vetting committee chairman, David McFadden, chief curator of the American Craft Museum.

We are delighted that our opening night preview party benefits the Department of Architecture and Design and the exhibition program of The Museum of Modern Art, New York.

Our thanks go to everyone involved for all their hard work.

We would also like to thank Judith Price for her support.

In addition, we thank the Ten Ten Foundation Inc. for their sponsorship

This year's loan exhibition is *Repositories of Excellence: The Museums at Orrefors and Kosta*. We would like to thank curator Derek Ostergard for his help in putting the exhibition together.

In addition, we thank our many friends and colleagues for their support. We hope you enjoy visiting the fair and look forward to seeing you again next year.



Brian and Anna Haughton

The International Art + Design Fair 1900-2002
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VETTING

What it is and why?

It has long been standard practice at all major international art fairs, for all exhibits to be examined before the opening of the fair by panels of advisers. This ensures that they are accurately described and of a quality to justify their exhibition at a prestige event.

There are separate honorary vetting committees for each category. Their membership is drawn from leading authorities in the field and includes many museum curators.

There are two main reasons for vetting.

The first is to reassure the public that everything submitted to the honorary vetting committees conforms to the regulations laid down. Every item must be authentic and of the period stated.

As potential purchasers may not have sufficient expertise themselves in a particular subject, this assurance is necessary to give them the confidence to buy.

Secondly, vetting guarantees to the exhibitors and to the public that standards are being maintained at a high level. It is crucial to the commercial and academic success of such an event that its reputation for only having the best in all categories is never compromised.

The integrity of the fair and the reputation of the exhibitors is therefore ensured.

Our thanks to all the members of the honorary vetting committees
for their help and co-operation.

Honorary Vetting Committee Chairman

David McFadden

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Founded in 1929, The Museum of Modern Art has the foremost collection of twentieth-century art in the world, including 100,000 paintings, sculptures, drawings, prints, photographs, architectural models and drawings, and design objects. The Museum is in the midst of an \$800 million building project, which will dramatically enlarge the exhibition space and add new education and research facilities to the Museum's building on West Fifty-third Street in midtown Manhattan. In June of 2002, the Museum moved to its temporary home, MoMA QNS, in Long Island City, Queens.

The world's leading museum of modern art offers a rich program of exhibitions at its new temporary home in Long Island City, Queens.

Ongoing exhibition	To Be Looked At: Painting and Sculpture from the Collection
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October 17, 2002–January 6, 2003	Drawing Now: Eight Propositions
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REPOSITORIES OF EXCELLENCE:

The Museums at Orrefors and Kosta

by Derek Ostergard



Figure 1
Orrefors exhibition hall.
Photo: Per Larsson

Despite an aggregate history of over 350 years, the two principal glass houses in Sweden, Kosta (founded 1742) and Orrefors (founded 1898), have chosen to focus the presentations of their house museums on their history during the past one hundred years, with a special emphasis on two of the golden eras of their production; 1914-1939, and 1945-1970. Apart from general public enthusiasm for the arts of the twentieth century, or the need of these fabled firms to exhibit their commitment to that cornerstone of their economic viability, modernism, it is also their outstanding technical and aesthetic achievement in the past century which has dictated the focus of both institutions. It was during the period 1914-1970 that Swedish designers, firms and manufacturers entered centre stage of progressive design, and the undeniable contribution of Orrefors and Kosta has helped to define this era, while simultaneously providing the foundation of the firm's current production of the best progressive glass. The museums at Orrefors and Kosta brilliantly illustrate this history.

1914 is seen as a defining moment in Sweden's design history. The negative critical reception to its national output, on view at the great Baltic Fair held that year in Malmo, Sweden, generated a soul searching amongst the design community. Much on display, including the work of the glasshouses, was either considered blatantly derivative of work produced by other European glasshouses, or elitist. The venerable Swedish

Society of Craft and Design (founded in 1845) saw all but one of its board members resign over what they saw as a failure of leadership. Regeneration quickly followed, however, and in the same year, under the aegis of Erik Wettergren, a *förmedlingsbyrå*, or employment bureau was formed at the Swedish Society of Craft and Design. This agency would come to place many gifted designers and artists with various Swedish manufacturers, leading to the aesthetic and often technical elevation of their products.

The success of this venture was almost immediate. At the seminal 1917 Home Exhibition held in Stockholm, the public could readily see the transformation of goods. Installations of various rooms for imaginary domestic situations and large installations of the decorative arts were placed on view even in the midst of the economic hardships of the First World War. Individual designers, architects and artists were listed in the catalogue, and praised in the media for the aesthetic and intellectual transformation they had brought to the Swedish domestic situation. Kosta and Orrefors also reaped the rewards. The infusion of new design and production ideas at both manufactories had already begun to transform both their output and reputation - even beyond the borders of the nation, and even in the midst of the European war.

The 1920s and 1930s would see both houses introduce a wide array of new products at a staggering rate - due, in fact,



Figure 2
Edward Hald, c. 1920.
Orrefors

to use of artists and designers to define the lines of both houses - a tradition that has survived to the present day. At Kosta, important designers came and left the factory at a rapid rate throughout the interwar period, no doubt due to the fact that the factory, one of the most venerable in northern Europe, was not historically inclined to sweeping changes, nor did the culture of the firm support the input of men and women - who were often seen as outsiders - coming from other urban centres. It may be said that the remarkable turnover of these significant employees and the ensuing tension, contributed to the remarkable aesthetic and technological advances made during those years when Kosta was transformed from a bastion of conservatism to a leading maker of modernist glass. Its powerful forms, and equally vigorous cutting and engraving, produced a distinctive aesthetic for the firm that was quite different from that devised at Orrefors. Among those working at the factory were; Edvin Ollers (working 1917-1918, 1931-1932), Sten Branzell (working 1922-1930), Sven Erixson (working 1923, and 1929-1931), and Ewald Dahlskog (working 1926-1929).

Orrefors was far less bound by convention and the expectations of the marketplace. Founded in 1898, the factory had been purchased in 1913 by a leading Swedish businessman, Consul Johan Ekman. He had bought the unimportant glasshouse essentially for its vast holdings in

timberlands which he intended to use for his cellulose plant. The rapid success of the company was clearly evident by 1917, by which time Simon Gate (working 1916-1945) had been employed as a designer for less than two years, and Edward Hald (working 1917-1978), even less time. Both men would dominate the factory until the late 1920s, when they were joined by Vicke Lindstrand, the first of several younger designers who would come to change the production of Orrefors in the 1930s.

The 1920s were significant for both factories in terms of the favourable reception they both enjoyed at the great design exhibitions. Apart from being used as diplomatic gifts by the government during this period, or published on numerous occasions, the glass of Orrefors and Kosta was seen in successful installations at various national and international exhibitions; Gothenburg (1923), Paris (1925) and in New York at the Metropolitan Museum (1926 [Orrefors only] and 1927).

The next decade began with the highly important Stockholm Exhibition during the summer of 1930. The radical architectural scheme and social agenda it espoused for a more democratic society were not matched by the displays assembled by Kosta and Orrefors. Despite the modernity of the art glass and functional wares that they both exhibited, the work itself was clearly directed at a wealthy elitist audience - even though the worldwide economic depression was

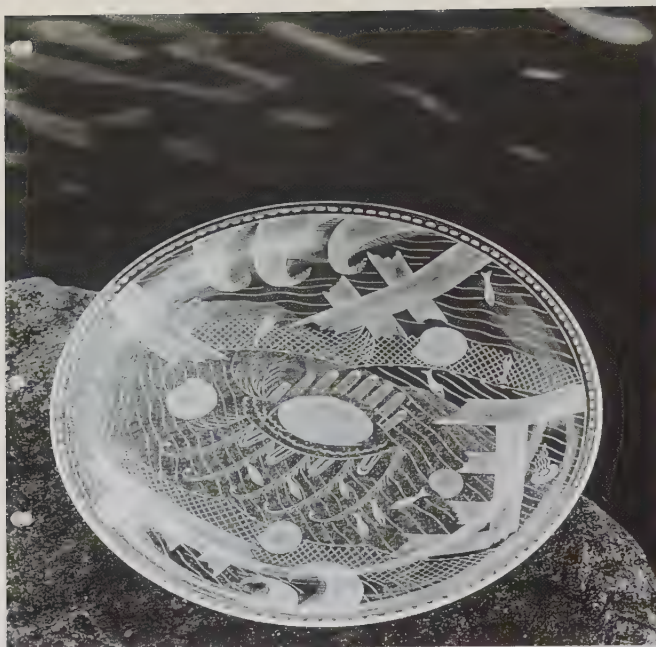


Figure 3
Edward Hald, *The Broken Jetty*, 1920. Orrefors

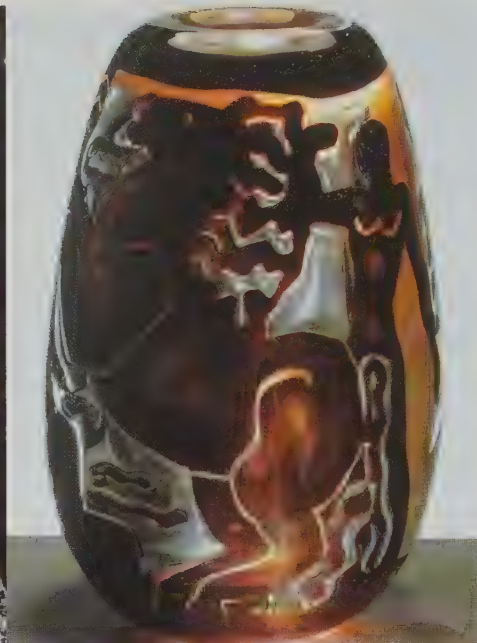


Figure 4
Edwin Öhrström, *Man and Horse*, 1937. Orrefors

beginning to deepen. Both houses suffered financially during the period, even though in many respects both their sales and critical reception during the decade remained high.

Nevertheless, Kosta and Orrefors added several respected designers to their ranks during this period and were the recipients of many innovations. Kosta continued to be plagued by designer turnover and the number of important individuals working at the firm remained high; Elis Bergh (working 1929-1950), Sven Erik Skawonius (working 1933-1935, and 1944-1950) and Tyra Lundgren (1935). They devised new, lyrical forms, enhanced aesthetically by sandblasting, acid baths and innovative cutting. At Orrefors, new techniques such as *Mykene* and *Ariel* changed the look of art glass. Apart from Hald and Gate who were still actively producing glass, few new designers were hired, with the notable exception of Edvin Öhrström (working 1936-1957). Resounding successes at fairs in London (1931), Paris (1937) and New York (1939-1940) assured the directors of both houses that their products were viable and, ultimately, influential in the marketplace.

Sweden's neutrality during the Second World War (1939-1945) meant that the economic base of the country remained essentially intact. Without the major destruction and disruptions that the continent and Britain experienced in those critical years, Sweden was not faced with a physical rebuilding

in the post-war decade. By the late 1940s, many new artists had come to both houses, an indication that these august institutions too, had survived the war, more or less intact, and were still recognized as centres of progressive thinking for the young. A major shift occurred in aesthetics in the post war decades, although the development of new techniques would lag somewhat behind the 1920s and 1930s.

Kosta experienced an important shift in production in 1950 when Vicke Lindstrand, formerly at Orrefors, became the company's head designer. Although he tended to dominate much of the production in the 1950s, other young designers such as Mona Morales-Schildt (1958-1970), Ernest Gordon (1953-1955), Ann Wärff (1964-1978) and Göran Wärff (1964-present) made significant contributions to the company. At Orrefors, the roster of important designers was considerably larger. Apart from Edward Hald who still continued to design, Sven Palmquist (working 1928-1971), came into his most productive period during the 1940s and 1950s. Other important designers who began to make their mark at the factory included Nils Landberg (1927-1972) and Ingeborg Lundin (working 1947-1971).

By the late 1960s, Orrefors' domination of the Swedish glass community began to recede. Boda, a small house, began to produce more innovative glass, with such young designers



Figure 5

Vicke Lindstrand, 1951. Kosta

Figure 6

Vicke Lindstrand, c.1970. Kosta

as Monica Backstrom (joined in 1965), young designers at Afors such as Bertil Vallien and later, Ulricka Hydman Vallien. By the late 1960s, the expression 'Swedish Design' was increasingly being replaced by the term 'Scandinavian Design' and Swedish innovations were being copied throughout the world which generated a dangerous challenge to sales. In 1971, Kosta itself would be merged into the company known as *AB Åforsgruppen* and its name temporarily subsumed into the larger company. After a series of corporate changes in the glass community throughout the 1970s, 1980s and early 1990s, Orrefors was joined with Kosta and the glasshouse Boda, and together in 1997, they were acquired by Danish-Swedish Royal Scandinavia.

THE MUSEUMS:

Few glass houses have revealed the extent of their commitment to history, however, as Orrefors and Kosta through their maintenance of their considerable collections. Until after the Second World War, however, neither company maintained formal museums. The vast array of objects and archives that today form the foundation of the museums were the possessions of the factories themselves which preserved these important elements of history. This changed in the middle 1950s when Bruno Mathsson, the noted Swedish

architect, designed Kosta's current exhibition hall in the midst of the factory grounds. Although Orrefors had apparently maintained a small "museum" as early as 1917, it would not be until 1957 when Bengt Gate, son of Simon Gate, designed the international style building. He would add considerably to this building in 1986.

From their preservation of individual pieces of art glass, both in the form of successful experiments to those equally important failures that led to surprising innovations, both firms collected these pieces long before they formally established their own museums. The vast holdings of both companies include the wide range of functional glassware sold by these firms over the decades, and this material is richly supported by invaluable photographic archives, employee records, account books for sales, board room minutes and a remarkable assemblage of both lyrical sketches by many of the firm's important designers, as well as technical drawings. All of this documentary material contributes to a picture of an industry that emerged in an isolated region of Sweden to enter the leading ranks of modernity on an international scale.

The achievements themselves, however, are derived from a simple formula adopted by the companies since early in the last century; the recognition of the primacy of the individual artist and his interaction with gifted executants, coupled with a



Figure 7
Nils Landberg, *Tulip Glasses*,
1957. Orrefors

sophisticated grasp of the global market, often based on progressive aesthetics and traditional techniques. This small exhibition provides only a limited survey of the important artists, artisans, and techniques, both progressive and historical, which combined to form one of the most remarkable aesthetic contributions to the history of twentieth-century design.

This essay and this project is the work of many individuals, and my thanks go to Jack Repetto, President, Michael Jeansson, Robin Goad, Oyvind Saetre, Brand Manager at Orrefors, Gunnel Holmer, Curator of Glass at the Smalands Glass Museum, Per Larsson, Curator and Photographer for Orrefors/Kosta/Boda, Karin Lindahl, Director of Communications at Orrefors, the Swedish Counsel in New York, Olle Wästberg, and Inger Clausen-Wästberg, General Consul, Claes Jernaneus, Minister of Cultural Affairs, and most importantly Brian and Anna Haughton who so graciously agreed to support the Orrefors and Kosta museums at this important venue and finally, Sarah Harcourt-Webster and Felicity Glanville of the Haughton Fairs and Ed Cadman of Cadman Creative Design Services.

NOTES

1. The third "Golden Age", from 1965 to the present, is frequently the focus of special exhibitions at both museums. These exhibitions are always changing on a regular schedule, and both glass houses frequently send this contemporary work out on travelling exhibitions. For more information on both glass houses, please consult; Margareta Artéus, editor, *Kosta: 250 Years of Craftsmanship*, (Malmö: Tryckeriteknik i Malmö, 1992), Derek E. Ostergard and Nina Strizler-Levine, editors, *The Brilliance of Swedish Glass, 1918-1939: An Alliance of Art and Industry*, (New Haven: Yale University Press, 1996) and Kerstin Wickman, editor, *Orrefors: A Century of Swedish Glassmaking*, (Stockholm: Byggförlaget-Kultur, 1998).
2. In November of 1917, a major exhibition of Orrefors glass was held at the Museum of Decorative Arts in Oslo, Norway. Numerous purchases were made by the museum from that exhibition. Orrefors management in particular would begin an active and successful campaign to circulate exhibitions of their glass throughout Europe and the Americas beginning in the twenties.
3. Little information exists on the museums themselves, despite their active history of important acquisitions, exhibitions and publications. The dates used here for the foundations of the museums at Orrefors and Kosta have been supplied courtesy of Per Larson, curator and photographer at both institutions.
4. This "museum" was not necessarily intended for the public, but rather for visitors to the factory. It wasn't until later, once the factories had recognized the importance of its operations, that tours of the different workshops made the Swedish glass houses important tourist and educational destinations - a situation which made the museums even more significant.

AN HISTORICAL CONTINUUM:

Collecting 20th-century Applied Art from Europe and America at The British Museum

by Judy Rudoe

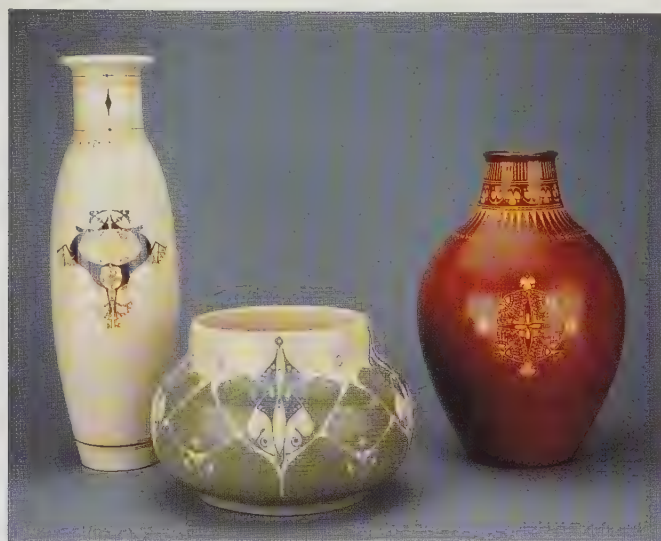


Figure 1 Three earthenware vases made in Holland c. 1903-10. Dutch Art Nouveau design combines inspiration from the batik patterns of the Dutch East Indies, as well as motifs from local peasant pottery. Centre: designed by Bert Nienhuis c. 1905 for De Distel, Amsterdam. Left: designed by C. J. van der Hoef for Amphora, Leiden. Height: 1538 inches (38.8cm). British Museum, purchased 1992. Right: designed by C. J. van der Hoef for Amstelhoek, Amsterdam

In 1969, the silver collector, Peter Wilding, presented to the British Museum his collection of seventeen Cartier cigarette boxes. Made in the 1960s as luxury objects that demonstrated virtuoso craftsmanship in fine goldwork, engine-turning, enamelling, gem cutting and setting, Wilding had commissioned them with the intention from the very start of leaving them to the British Museum 'as the appropriate place for examples of continued excellence in the exercise of traditional skills'. He wanted them to live in a historical context, with the full weight of tradition behind them.

To many, the British Museum is synonymous with the great cultures of the ancient world: Egypt, Assyria, Greece and Rome. But from its foundation in 1753 the British Museum has always included contemporary artefacts. For an enterprising manufacturer like Josiah Wedgwood, the British Museum was an invaluable source for designs after its acquisition in 1772 of Sir William Hamilton's collection of Greek vases. In 1786, with

an eye for posterity, Wedgwood presented to the British Museum his Pegasus vase, designed by John Flaxman, as 'the finest and most perfect I have ever made'.¹ Contemporary objects continued to enter the Museum during the 19th and 20th centuries in many different areas, but since the late 1970s there has been a new sense of urgency about the Museum's responsibility towards the 20th century and today it is just as concerned with recording the recent past as it is with the preservation of antiquities.²

The visitor to the Museum will find on permanent display some 40,000 objects, a small proportion of the total of seven million objects that the British Museum contains. This differential is due in part to the fact that much of our collections consist of reference material which is available for anyone to study in the students' rooms of the various departments, and is kept to advance scholarly knowledge, but is not the kind of material that the visitor would expect to see



Figure 2 Display of work by Eva Zeisel (born 1906) at the British Museum, June 2000 - May 2001. These ceramics, glass, plastics and metalwork were created between 1945 and 1999. Most were made in America, but the tall stemmed bowl in the centre was designed for Montelupo, Italy. Collected between 1989 and 2000, including many items given by Eva Zeisel, Judy Rudoe and Antony Griffiths.

on permanent display. Six out of ten departments collect actively into modern times, in the fields of ethnography, the oriental world (Islam, India, China, Japan), together with Europe and America.

Western applied arts are collected by the Department of Medieval and Modern Europe. The collections of this department cover a huge time span from the rise of Christianity in the 3rd century AD to the 20th century. They are shown on the Museum's upper floor in a suite of eight rooms. The contents of these rooms range geographically from Anglo-Saxon England to the Byzantine Empire. They include unique archaeological assemblages such as the Sutton Hoo Ship Burial, a gallery of clocks and watches, Ferdinand Rothschild's bequest of Renaissance objects from Waddesdon Manor, outstanding Venetian glass, Italian maiolica, Meissen and Sèvres porcelain, silver, jewellery and much more. The last of these eight rooms is devoted to Western applied art from Europe and America of the 20th-century. Almost all of the objects it contains have been collected since 1979. It was opened in 1982 and shows changing displays, incorporating new acquisitions as they are made. During 2000, for example, a special display was mounted of the work of the Hungarian-born American designer, Eva Zeisel, which the Museum has been avidly collecting since 1989. We now hold a fine representation

across her entire career, with many pieces given by the artist herself (Fig. 2).

With such a range of material from preceding centuries, how do we decide what to acquire and what criteria do we use? Do we simply continue the story of ceramics, glass and metalwork as represented by the earlier collections from the middle ages and renaissance onwards? Do we collect objects as powerful statements in their own right? Do we add objects as historical documents, whether they commemorate specific events or tell us something new about a particular artist, factory, material or technique? Do we acquire examples of how the collections of the British Museum have influenced artists in modern times? The answer is we do all of this. The collection works on several different levels with many interconnecting themes.

For example, we now have some fifteen pieces of Russian revolutionary porcelain, all of which are currently on display. On one level they add to our existing ceramics that commemorate historical events, on another they complement our holdings of Russian material, but they do far more than that. Up until 1917 the porcelain factory in St Petersburg had worked exclusively for the Imperial court. During the revolution it was nationalised and the entire production became a propaganda tool for the Revolution. Such an immediate and wholesale change is



Figure 3 Russian revolutionary porcelain plate, painted and gilded with a design by Natalya Girschfeld and made at the State Porcelain Factory, Petrograd (St Petersburg), 1921. One of twenty-three elaborate pieces made to raise money for the Volga region famine victims. The letters in the centre read 'Petrograd 1921'; they are surrounded by wheat ears. Diam. 14 inches (35.8cm). British Museum, purchased 1990 with a contribution from the NACF.

unparalleled in the history of porcelain. The materials and techniques remained the same in that the plates are hand painted and often richly gilded; this is luxury production (Fig. 3). But the vocabulary is totally new, whether the dynamic brushstrokes of the Futurist style, or the lively imagery of Russian folklore. The first of the Soviet plates to enter the collection were purchased in 1981 for £80 each; in 1990 we acquired a group of unique pieces such as the large plate illustrated in Fig. 3 with the help of the National Art Collections Fund, while last year we were able to add 'The Sower' by V. P. Belkin, in which a farmer sows the seeds of a new life in a new world. To balance these propagandist pieces, we have also collected examples of Suprematist porcelain made as experimental works in the 1920s, based on abstract shapes and pure colours (Fig. 4).

Although most of our 20th-century objects have been acquired in the last twenty years, there are some notable exceptions, such as the Cartier boxes mentioned above. A number of artists have given work inspired by objects in the British Museum: in 1902 the potter Bernard Moore gave his first successful examples of Chinese flambé and other lustrous glazes and more recently the British studio potter, David Leach has given examples of his celadon porcelains. Of a totally different order was the acquisition of a spectacular piece of

Sèvres porcelain, a huge vase some three feet high, decorated by Taxile Doat in 1895. This was part of a diplomatic exchange and was presented by the French government in 1901 in return for 30,000 pamphlets on the French revolution which the British Museum had given to the Bibliothèque Nationale.

In 1978, the arrival of an astonishing private collection of some 1200 pieces of jewellery as a gift from Professor and Mrs Anne Hull Grundy transformed the collection in many ways; in particular it brought the museum's collections of jewellery into the 20th century, with its fully-documented French Art Nouveau pieces by Lalique, Boucheron, Feuillâtre and others (Fig. 5), as well as English arts and crafts pieces by Stabler and Ramsden. There was also a small but choice group of 1920s and 30s jewels and one post-war piece, a swan brooch by Verdura, Paris, of 1954.³

As a consequence, the Museum decided in 1979 that the rest of the applied arts collections should be selectively but actively extended into the 20th century. The aim was to extend the existing collections by building on areas where we already have great strengths, hence the decision to confine our collecting to ceramics, glass and metalwork, on an international basis, from Europe and America. There is no furniture, no sculpture and no textiles. Similarly the decision not to pursue the collections much beyond 1950 followed from



Figure 4 'Suprematist' porcelain plaque with three-dimensional relief ornament and overglaze painting, designed c.1923-24 by Nikolai Suetin (1897-1954) and made at the State Porcelain factory, Petrograd (St Petersburg). 'Suprematist' designs, based on abstract shapes and colours, were mostly adapted by Suetin and others to conventional tablewares, but here both form and decoration are new. Height: 8 3/4 inches (22cm). British Museum, purchased 1988.

the desire to preserve their historical character, as well as a recognition of the more comprehensive role in this area played by the Victoria & Albert Museum (V&A). The British Museum's sense of historical and documentary purpose, as a guiding principle for acquisition, was defined as early as the 1850s by A.W. Franks, who had built up the medieval and later collections during the second half of the 19th century and did much to bridge the gap between the past and the present. So we collect historically, with hindsight, and this results in a very different collection from one which has been built up by collecting contemporary objects at the time they were made.

The Modern Collection, as it has since become known, was given its initial distinctive shape by Michael Collins from 1979-86. Since then it has been my responsibility and the scope of the collection has been significantly broadened. A catalogue of the collection, *Decorative Arts 1850-1950*, was published in 1991, with an expanded paperback edition in 1994 containing over a hundred extra acquisitions.⁴ Many of the acquisitions

made since 1994 are currently on display in the Museum's 20th-century gallery.

A special budget for post 1850 material was allocated by the Trustees from central acquisition funds in 1979; in the first year it was £15,000; it was then increased to £20,000 until 1992 when it went up to £25,000 for an all too brief period. The government grant to the British Museum since 1994 has been reduced in real terms by 30% and so the amount that the Trustees can spend on purchases is very much less. The total acquisitions budget of just over £1 million was cut to £500,000 for the entire museum in 1997; the fund for modern applied arts was cut to £14,000. As of 2002, £10,000 has been generously provided by the British Museum Friends; there is nothing from central funds. This has drastically reduced the rate at which we can continue to expand. We are increasingly reliant on the generosity of private individuals (Fig. 6), and on organisations like the National Art Collections Fund and American Friends of the British Museum (details below).



Figure 5 Gold waist-buckle, cast and chased in the form of conjoined lionesses with cast glass lion's head at the base. Designed by the sculptor Lucien Hirtz for Boucheron, Paris, who exhibited it at the Paris Centennial Exhibition in 1900.



Figure 6 Silver coffee service designed in 1930 by Wiven Nilsson (1897-1974) and made in his own workshop in Lund, Sweden. Height of coffee pot: 10 inches (25.5cm). British Museum, given by Mrs Birgit Rausing, 1997.

In choosing acquisitions we consider how the collections can best be extended while at the same time deciding which objects should represent the 20th-century whether they relate to something we already have or not. Due respect is also paid to the need to complement the holdings of the V&A so that there is neither needless duplication nor rigid lines of demarcation. One of the British Museum's particular strengths is in German applied art of the period 1890-1939. This was an area that was almost totally unrepresented in British collections in the late 1970s and is one of many instances where collecting historically has filled gaps in the national collections and enabled them to keep up with changing tastes. It was an obvious area in which the British Museum could complement the V&A's collections while at same referring back to its own great collections of German stoneware and porcelain of earlier centuries (Fig. 7). Even today the British Museum has unquestionably the best representation of such material outside Germany. In the field of applied arts there are

significant groups of objects from all the creative centres: from Munich where Art Nouveau began in Germany, from the artists' colony at Darmstadt, and from the Bauhaus school of design. To this can be added material in the Department of Prints & Drawings, which has built up a distinguished collection of German 20th-century prints,⁵ and in the Department of Coins & Medals, which acquired at the time a comprehensive series of German medals of the First World War, and has continued to build on these strengths. So it is possible now to display the remarkable Expressionist porcelain figures modelled by the sculptor Ernst Barlach (Fig. 8) alongside medals by Ludwig Gies, who developed an uncompromising style to depict the grim reality of war.⁶

One of the very first acquisitions made for the Modern Collection was the small silver tea-infuser designed by Marianne Brandt at the Bauhaus school of design in 1924 (Fig. 9). The combination of geometric shapes is closely related to the Constructivist prints made by her tutor, Moholy-Nagy.⁷ The



Figure 7 Stoneware vase designed in 1902 by the Belgian architect Henry van de Velde (1863-1957) and made by the firm of Reinhold Hanke, Westerwald, Germany. Van de Velde's experimental sculptural forms and *sang-de-boeuf* (ox-blood) glazes brought the German stoneware industry into line with international taste. Height 9½ inches (23 cm). British Museum, purchased 1986.

Bauhaus emphasis on form rather than decoration aimed to produce designs suitable for mass production, but early Bauhaus designs such as this were made with little or no experience of designing for industry; the tea-infuser has become famous as a classic Bauhaus object, but it remains in the tradition of costly craft-based metalworking. In 1979 it cost £7500. This was thought to be a huge sum at the time for a 20th century object. When another silver example turned up at auction in 1989, just ten years later (most are brass, silver ones rare), it fetched £109,000. The Museum now has a substantial group of work by Bauhaus students, made either as experiments at the Bauhaus itself, or later as successful industrial designs.

The influence of the Bauhaus meant that Modernism, with its absence of ornament and reliance on form alone, took

greater hold in Germany than elsewhere. As a contrast, we have also sought to illustrate the wide range of approaches that existed alongside, in which decoration, whether geometric or figural, flourished. The cheerful painted earthenwares designed by Eva Zeisel for the Schramberg Majolika Manufaktur in 1929-30 illustrate such opposing tendencies; already in her early work, Zeisel's ability to combine elegance and delight is apparent (Fig. 10).

The differing circumstances that gave rise to the creation of objects is a constant preoccupation: whether individually made in a small workshop, or factory-made in huge quantities, how long they remained in production, whether they were designed by people who had worked all their lives in the factory that made them or by an outside artist who may not have been familiar with industrial processes, and why they look different



Figure 8 Porcelain figure group of Russian peasants (1870-1938)

from what had gone before. The years around 1900 saw a tremendous amount of experimentation with traditional forms. Figures 11 and 12 illustrate two teapots. Both are utterly impractical, but while one is a student piece that should never have left the drawing board, the other is designed by an architect who has created a work of tremendous presence despite its small scale: it is only 15cm high. The teapot is one of the most difficult forms a designer can tackle and it is the piece a designer will always start with when creating a new service. The student piece was designed by a pupil of Koloman Moser at the School of Applied Arts in Vienna (Fig. 11). Viewed at an angle the handles turn out to be absolutely flat; they are no more than cardboard cut-outs in porcelain, impossible to hold or lift when full of hot tea, with no relation to the body of the pot. If you remove the useless triangle with a hole that joins

the spout to the body, the spout itself is a conventional form; it is made separately, like the handles, and applied to the body in the traditional way. With the teapot made by the Rozenburg factory in Holland by contrast (Fig. 12), the idea of a separate handle and spout has been totally abandoned. From every angle the shape evolves in a different way, while the spout and handle are an integral part of the form. A shape like this could not have been created out of separate parts. It has been cast in a revolving mould so that the handle and spout are formed in one piece with the body, itself four-sided, thereby demonstrating the way in which new technology could act as a catalyst for change.

Much of the collection has been acquired in its country of origin, throughout Europe and America. One point that is perhaps not widely realised is that individual curators at the



Figure 9 Silver tea-infuser designed by Marianne Brandt (1893-1983) in 1924 at the Bauhaus Metal Workshop. Height: 2½ inches (7.3cm). British Museum, purchased 1979.

British Museum have a great deal of freedom in what they do. The collections that have been built up in the various departments reflect individual taste, and are much more interesting as a result. Even within the UK the British Museum approach is unusual and is certainly different from many museums in Europe and America where everything has to go before a committee. Each keeper of a department can approve purchases up to £25,000. Only beyond that do they go to the Trustees. With objects which cost a few hundred pounds or often much less, the curator can simply buy them and arrange subsequent reimbursement from the Museum, making it possible to buy cheaply and quickly at antique shops or fairs worldwide.

This lack of formality is something that works very much to our advantage. And where appropriate other colleagues can be roped in. On a recent holiday in southern Spain I found that it was possible to obtain early 20th-century tiles that copied the medieval Moorish patterns and the 16th-century Renaissance designs, of which we had fine examples in the Museum. But we had no later examples to show the continuing tradition of

tile-making in Seville. So I brought back as many as I could carry. As luck would have it a colleague in the Department of Prints and Drawings was working on a project that took him regularly to Seville. Armed with xeroxes of particular motifs, and being a fluent Spanish speaker, he came back with a splendid haul, including copies of the designs used in the Royal Palace at the time of Carlos V. These would initially have been made as replacements for the Palace when it was restored in the late 19th century, but they then continued in production. Tiles are one of many discreet collections that we continue to build on. Indeed the brilliant designs for which the flat surfaces of tiles provide such a perfect vehicle are a crucial element in the Modern Collection for they furnish us with two-dimensional design, which we would otherwise lack, given the absence of textiles or wallpaper. Our collection of Victorian to early 20th-century tiles numbers several hundred, but includes few from America. This is something that needs to be addressed.

Tiles apart, we have a considerable amount of American material. It has all been acquired in New York, whether from



Figure 10 Earthenware coffee service and bowl with painted decoration, designed in 1929-30 by Eva Zeisel (born 1906) and made at the Schramberg Majolika Manufaktur, Germany. Height of coffee pot: 8 inches (21.4cm). British Museum, purchased 2000.

prestigious fairs at New York's Armory, from the Triple Pier Show or from the trend-setting dealers in Soho and Greenwich Village. The much-lamented Fifty/50 Gallery on Broadway was a source of constant stimulation when I began to collect 20th-century American design for the British Museum in the late 1980s. Equally formative was the exhibition *The Machine Age in America* held at the Brooklyn Museum of Art in 1986. Here the organisers added a touch of genius: at the end of the exhibition it was possible to buy, in the museum shop, a whole range of objects that one had just seen in the show. At that time we already held some distinguished Arts & Crafts pieces, such as a Frank Lloyd Wright copper vase or 'weed-holder', Tiffany glass, and pottery by Grueby and van Briggle. But we had no American applied arts between the wars; these were hardly exported to Europe and are still unfamiliar in Britain today.

It was relatively easy to acquire in a short space of time the work of Russel Wright, Norman Bel Geddes, George Sakier, Walter Dorwin Teague or Peter Müller-Munk, in materials that permitted large-scale production, such as chrome, aluminium,

glass and ceramics. Many of these pieces were purchased for a few dollars apiece and brought back on the plane by hand (coach class) in carrier bags. It would have been impossible to put together a group of such material in the UK. The work of Bel Geddes has been in the British Museum since 1933, when General Motors presented the medal he had designed for their 25th anniversary; a synthesis in miniature of his streamlined models for cars, trains and aeroplanes, this small but dynamic object can now be shown next to his chromium-plated steel cocktail shaker, one of the few household objects that he created, resembling a soaring cylindrical skyscraper.

Few of these pieces were really expensive; they were aimed at a middle-class market and combined to an unusual degree modernist principles with commercial success. This is an aspect perhaps more striking from a British perspective; American designers were more aware of Continental European design than British designers; many indeed were emigrés from Europe. Zeisel is one of the most celebrated, but there were many others. One was Peter Müller-Munk, who emigrated to America from Berlin in 1926 and set up his own studio for



Figure 11 Porcelain tea pot designed by Jutta Sika (1877-1964) in 1901-2 while a pupil of Koloman Moser at the School of Applied Arts in Vienna. The shape is by Sika, the decoration by another pupil, Antoinette Krasnik. The manufacturer, Joseph Böck, had the pieces made under contract at different factories, enabling him to experiment with avant-garde designs like this. Height: 6 7/8 inches (16.8cm). British Museum, purchased 1981.

Figure 12 'Eggshell' porcelain teapot made by the Rozenburg Factory, the Hague, Holland in 1899, the shape designed by the architect Jurriaan Kok (1861-1919). Height: 5 7/8 inches (15cm). British Museum, purchased 1987.

handmade silver. He was a passionate advocate for harmony of design and technique, criticising contemporary manufacturers for imitating handmade silver with mass-production methods, such as Tiffany's cutting a hammered surface into the dies. In 1929 he wrote 'I still have the outmodish confidence that there will always remain a sufficient number of people who want the pleasure of owning a centre piece without being forced to share their joy of ownership with a few thousand other beings'. But he was soon to be proved wrong. Silver was hit by the depression and Müller-Munk turned to industrial design, proving *malgré lui* that he was just as capable of creating both a commercial success and a great piece of Modernist design. His 'Normandie' pitcher, so-called because its shape was blatantly derived from the smokestacks of the celebrated French ocean liner launched in 1935, is remarkable for its

streamlined construction (Fig. 13). Of tear-drop section, the body is formed of a single sheet of metal bent into a tear-drop shape, with a tear-drop piece for the base, the join concealed beneath a strip which runs round the base, along the edge and round the rim. The handle is simply a flat strip of metal expanding at the top to blend with the line of the rim. Elegant, minimal and functional - the spout pours perfectly.

If we have done well with large-scale production, we still have along way to go with the more individually-made pieces. We still lack any silver by Müller-Munk or by Erik Magnussen for Gorham. Nor do we have any glass by Sidney Waugh for Steuben, ceramics by Otto and Gertrud Natzler, or by Maya Grotell. These are just a few of the desiderata we hope to add in future years. That said, we were lucky enough to acquire in 1999, at a New York Armory fair, one very rare piece of



Figure 12 The 'Normandie' pitcher, chromium-plated brass. Designed 1935 by Petere Müller-Munk (1907-67) and made by the Revere Brass and Copper Company, Rome, New York. The shape was derived from the smokestacks of the celebrated French ocean liner, itself a noted example of modernist design. Height: 12 inches (30.5cm). British Museum, purchased 1988.

American 20th-century metalwork: the hot-water urn designed by the Finnish architect, Eliel Saarinen, in 1934 for the Cranbrook Academy of Art (Fig. 14). This had long been on our list of desiderata, and to find it when I was in New York, speaking at a symposium held by the American Friends of the British Museum, was an instance of being in the right place at the right time that every curator dreams of. Saarinen was one of a number of European immigrants to America who helped to disseminate progressive design and played a major role in the development of a modern American idiom. At Cranbrook, the utopian arts and crafts community in Michigan, he designed the buildings and set up craft workshops, attracting noted teachers such as Harry Bertoia and Charles Eames. Saarinen's urn remains a powerful statement, but it was not a commercial success. Although designed initially for the

students dining room at Cranbrook, the construction was intended to be suitable for industrial production - the sphere is spun, while the pierced gallery that hides the burner is stamped - but it appears to have been made in very small quantities.

In recent years we have begun to move into the 1950s and 1960s, to bring our collections more into line with the activities of the other departments of the British Museum involved in 20th-century collecting. We will extend the collections still further but always after the lapse of some decades. We are currently showing a selection of post-war items, all acquired since the second edition of my catalogue in 1994. These include works from countries where our representation is still very weak, such as Italy, where we aim to build on our outstanding collections of earlier Venetian glass (Fig. 15). Pieces like these rely on the skill of the glassblower - no two are alike.



Figure 14 Silver-plated hot water urn designed in 1934 by the Finnish architect Eliel Saarinen (1873-1950) for the Cranbrook Academy of Art, Michigan, and made by the Wilcox Silver Plate Company, Meriden, Connecticut. Height: 15 inches (38.3cm). British Museum, purchased 1999.

Alongside these one-of-a-kind objects, we have collected limited editions such as the vases in bold geometric shapes designed by Floris Meydam for the Dutch glass factory, Leerdam, in the 1960s, the consummate cut glass pieces designed by Czech artists such as Vladimír Žahour for the Bohemia Glassworks, and, of crucial importance in the early post-war years, Swedish glass from the factories at Orrefors and Kosta. Unlike much of Europe, Scandinavia did not have to rebuild its industries after the Second World War and surged ahead, becoming renowned for clean lines and organic forms. One of the great figures of Swedish post-war glass, Gunnar Cyrén, created a highly individual style: his 'Pop' glasses, with

their juxtaposition of clashing colours captured the mood of the 1960s. A group of three of them came as a gift in 1998. So much of 20th-century design has striven to achieve a quality of timelessness; this needs to be underpinned by objects that are firmly fixed in a particular decade.

The room that houses the 20th-century applied arts is small and cannot do justice to the full breadth of the collection. The eventual plan for the 20th-century collections is to install a new much larger display in an adjacent space, but this is dependent both on the move of collections at present stored there, and on raising the necessary funds to refurbish the space and buy new cases. The idea is to continue the historic approach adopted for



Figure 15 Glass vase designed by Dino Martens (1894-1970) c. 1954 and made by Aureliano Toso, Murano. This vase is from a series called *mezza filigrana* and is made of parallel glass canes fused together and then blown to achieve bold sculptural shapes. The canes are applied and twisted between layers of clear glass.

the 19th-century gallery, installed in 1994, and to combine forces with the Department of Coins & Medals so that the Museum's great collections of German Expressionist and French Modernist medals can be shown on a permanent basis. For the time being we will continue to show thematic displays and for those who wish to know in more detail what we hold in any particular category, be it by country, designer, factory, or material, prints-out from our collections database can be supplied on request.

For information about the American Friends of the British Museum, please call 212 644 0522 or send an email to info@afbm.org. You may also learn more by looking at www.afbm.org

NOTES

- 1 Letter to Sir William Hamilton, 27 June 1786, quoted by Aileen Dawson in *Masterpieces of Wedgwood in the British Museum*, London 1984, p.106.
- 2 See exhibition catalogue *Collecting the 20th Century*, British Museum, F. Carey (ed.), 1991
- 3 C. Gere, J. Rudoe, T. Wilson, H. Tait, *The Art of the Jeweller. A Catalogue of the Hull Grundy Gift to the British Museum*, 2 vols, London 1984, ed. H. Tait. See especially chapter 14, 'From Art Nouveau to the mid 20th century'.
- 4 J. Rudoe, *Decorative Arts 1850-1950. A catalogue of the British Museum collection*, 2nd edition, 1994
- 5 See Frances Carey and Antony Griffiths, *The Print in Germany 1890-1933*, exhibition catalogue, British Museum, 1984 .
- 6 See Mark Jones, *The Dance of Death: Medallion Art of the First World War*, British Museum 1979, p.27, fig.44.
- 7 See *The Print in Germany 1890-1933*, cat. nos.216-221.



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High fashion jewellery; 18 kt gold and platinum with diamonds, precious and semi-precious stones

Miguel Saco Gallery ■ Stand A2 ■ Page 55

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Telephone +1 212 777 5460/+1 212 254 2855 ■ fax +1 212 254 2852
www.miguelsaco.com ■ email: info@miguelsaco.com

20th century decorative and industrial arts

Adrian Sassoon ■ Stand E8 ■ Pages 86-87

By appointment ■ 14 Rutland Gate, London SW7 1BB, UK
telephone +44 (0)20 7581 9888 ■ fax +44 (0)20 7823 8473
www.adriansassoon.com ■ email: email@adriansassoon.com

British contemporary studio ceramics and glass

Donna Schneier Fine Arts ■ Stand D8 ■ Pages 88-89

By appointment ■ New York City, USA
telephone +1 212 472 9175 ■ fax +1 212 472 6939

20th and 21st century masters in ceramics, glass, fibre, metal and wood

The Silver Fund ■ Stand G5 ■ Pages 90-91

1001 Madison Avenue, New York, NY 10021, USA
telephone: +1 212 794 4994 ■ fax +1 212 794 1170
and
1 Duke of York Street, St James's, London SW1Y 6AU, UK
telephone + 44 (0)20 7839 7664 ■ fax +44 (0)20 7839 8935
www.thesilverfund.com ■ email: dealers@thesilverfund.com

Georg Jensen sterling silver; jewellery

Sladmore Gallery ■ Stand E3 ■ Pages 92-93

32 Bruton Place, off Berkeley Square, London W1J 6NW, UK
telephone +44 (0)20 7499 0365 ■ fax +44 (0)20 7409 1381
www.sladmore.com ■ email: edward@sladmore.com

20th century bronze sculpture and a small stable of contemporary sculptors

Somlo Antiques ■ Stand B9 ■ Pages 94-95

7 Piccadilly Arcade, London SW1Y 6NH, UK
telephone +44 (0)20 7499 6526 ■ fax +44 (0)20 7499 0603
www.somloantiques.com ■ email: mail@somlo.com

Vintage wrist watches and antique pocket watches

Tadema Gallery ■ Stand A1 ■ Pages 96-97

10 Charlton Place, Camden Passage, London N1 8AJ, UK
telephone +44 (0)20 7359 1055 ■ fax +44 (0)20 7359 1055
www.tademagallery.com ■ email: info@tademagallery.com

20th century jewellery: Art Nouveau, Arts & Crafts, Art Deco & Post War artists' designs; also Post War abstract art

Tai Gallery/Textile Arts ■ Stand B4 ■ Pages 98-99

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telephone +1 505 983 9780 ■ fax +1 505 989 7770
www.textilearts.com ■ email: gallery@textilearts.com

Contemporary and antique signed Japanese bamboo baskets and sculpture and ethnographic museum-quality textiles

Two Zero C Applied Art Ltd ■ Stand G1 ■ Pages 100-101

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telephone +44 (0)20 7720 2021 ■ fax +44 (0)20 7720 1015
mobile 07770 520 725
www.twozeroc.co.uk ■ email: appliedart@twozeroc.co.uk

20th century applied art, architectural and modernist design in all disciplines

Walker Fine Art ■ Stand G4 ■ Pages 104-105

13223-1 Black Mountain Road, San Diego, California 92129-2658, USA
telephone +1 858 673 9942 ■ fax +1 831 462 9109
www.artnet.com

20th century and contemporary paintings, drawings, sculpture, graphics and photography

Gordon Watson Ltd ■ Stand G6 ■ Page 102

50 Fulham Road, London SW3 6HH, UK
telephone +44 (0)20 7589 3108 ■ fax +44 (0)20 7584 6328
email: gordonwatson@btinternet.com

Signed 1930s-60s works of art including silver, furniture, glass and jewellery of the period

Whitford Fine Art ■ Stand B6 ■ Page 103

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email: whitfordfineart@btinternet.com

20th century paintings and sculpture including post war abstraction and pop-art

ANTIK B2

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www.antik-nyc.net ■ email: antik@antik-nyc.net



Gunnar Nylund and Carl Harry Stålhane for Rörstrand, Sweden

Studio vases c. 1950

Porcelain

signed by the artists: GN, CHS, "R" with 3 crowns
6 inches (15.25 cm) to 22 inches (56 cm)

JOHN ALEXANDER LTD

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Gordon Russell

Breakfast table

Executed by C. Beadle for The Russell Workshops

c. 1929

English walnut

Height: 29 inches (73 cm) Length: 57 inches (145 cm) Width: 35½ inches (90 cm)

JOHN ALEXANDER LTD D10

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Eric Sharpe

Bureau

c. 1930

Walnut

Height: 48 inches (123 cm) Width: 30 inches (76 cm) Depth: 12½ inches (32 cm)

AVIVA FROM GENEVA A4

42 rue du Rhône, Geneva 1204, Switzerland ■ telephone +41 22 311 1590 ■ fax +41 22 311 5511
www.aviva-geneva.com ■ email: aviva@freesurf.ch



Platinum, diamond, rubies

c.1925

Two bracelets can be united to make a choker
294 diamonds – 9.78 cts. 256 rubies – 10.50 cts.

AVIVA FROM GENEVA A4

42 rue du Rhône, Geneva 1204, Switzerland ■ telephone +41 22 311 1590 ■ fax +41 22 311 5511
www.aviva-geneva.com ■ email: aviva@freesurf.ch



Earrings c.1925

Platinum

242 diamonds – 18 cts. 8 rubies – 8.76 cts.

RITA BUCHEIT LTD D6

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www.ritabuchheit.com ■ email: info@ritabuchheit.com



Attributed to **Josef Hoffmann** (1870-1956).

Round Coffee Table, Vienna c. 1910.

Made by Thonet Brothers.

Height: 30 inches (76.2 cm) Diameter: 28 inches (71.12 cm).

CALDERWOOD GALLERY G2

1622 Spruce Street, Philadelphia, PA 19103, USA ■ telephone +1 215 546 5357 ■ fax +1 215 546 5234
www.calderwoodgallery.com ■ email: jc@calderwoodgallery.com



Maurice Dufrene (1876-1955)

Salon table c. 1921

Mahogany, ebony and exotic hardwood

Height: 29 inches (73 cm) Diameter: 27 inches (68.6 cm)

JANE CORKIN GALLERY F2

179 John Street, Suite 302, Toronto, Ontario M5T 1X4, Canada ■ telephone +1 416 979 1980 ■ fax +1 416 979 7018

55 Mill Street, Building 32, Toronto, Ontario, M5A 3C4 Canada

www.janecorkin.com ■ email: info@janecorkin.com



Walker Evans

Tin Relic 1930

signed and dated on the front of the mount

vintage gelatin silver print

6 x 7 $\frac{1}{2}$ inches (15.24 x 19 cm)

JANE CORKIN GALLERY FZ

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55 Mill Street, Building 32, Toronto, Ontario, M5A 3C4 Canada

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Frantisek Drtikol

Nude c.1927

blindstamp DRTIKOL-PRAGUE on the image

silver bromide print

11¼ x 9 inches (28.6 x 22.8 cm)

SANDRA CRONAN LTD 85

18 Burlington Arcade, London W1J 0PN, UK ■ telephone +44 (0)20 7491 4851 ■ fax +44 (0)20 7493 2758
www.sandracronan.com ■ email: enquiries@sandracronan.com



A pair of Art Deco diamond eardrops,
the elongated articulated drops set throughout with round brilliant and baguette-cut diamonds, c. 1925

A Van Cleef & Arpels diamond stylised double palm brooch,
set throughout with graduated round brilliant and baguette-cut diamonds, c. 1950

A Belle Epoque fancy coloured diamond set brooch,
of oval openwork form, centred with a fancy intense greenish yellow old brilliant-cut diamond
weighing 0.77 carats, c. 1910

SANDRA CRONAN LTD B5

18 Burlington Arcade, London W1J 0PN, UK ■ telephone +44 (0)20 7491 4851 ■ fax +44 (0)20 7493 2758
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An Edwardian wristwatch by Cartier,
the circular guilloché enamel dial with cabochon sapphire winder and similarly set lugs to a blue silk strap, c. 1907

An Edwardian aquamarine and diamond pendant,
the pear-shaped aquamarine estimated to weigh approximately 16 carats,
claw-set within a fine diamond set garland style surround, c. 1915

An Edwardian black opal and diamond pendant/brooch,
the oval opal cabochon within a diamond surround set with four butterfly motifs, c. 1915

An Art Deco single stone sapphire ring,
the rectangular step-cut stone weighing 12.28 carats, claw-set in platinum to diamond-set shoulders, c. 1925

DANSK MØBELKUNST **B10**

Bredgade 32, 1260 Copenhagen, Denmark ■ telephone +45 33 32 38 37 ■ fax +45 33 32 38 35
www.dmk.dk ■ email: info@dmk.dk



Poul Henningsen
Anchor Lamp
1927

DANSK MØBELKUNST B10

Bredgade 32, 1260 Copenhagen, Denmark ■ telephone +45 33 32 38 37 ■ fax +45 33 32 38 35
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Fritz Henningsen
Easy chair 1957
Unique piece

JACQUES DE VOS GALLERY D4

7 rue Bonaparte, 75006 Paris, France ■ telephone +33 1 43 29 88 94 ■ fax +33 1 40 46 95 45
www.galeriedevos.com ■ email: artdeco@jacquesdevos.com



André Sornay (1902-2000)

Asymmetrical Oregon pine low table with a circular glass top, decorated with brass nailheads
c. 1935

Height: 15¼ inches (40 cm) Width: 28 inches (71 cm) Diameter of the top: 31½ inches (80 cm)

JACQUES DE VOS GALLERY 134

7 rue Bonaparte, 75006 Paris, France ■ telephone +33 1 43 29 88 94 ■ fax +33 1 40 46 95 45
www.galeriedevos.com ■ email: artdeco@jacquesdevos.com



Alberto Giacometti (1901-1966) for Jean-Michel Frank (1895-1941)
Pair of dark green patinated bronze floor lamps Star model, c. 1933-39
Height: 57 inches (145 cm)
Provenance: Collection Eduardo Acevedo, Buenos Aires
Certificate of authenticity by James Lord

MARTIN DU LOUVRE 811

69 rue du Faubourg Saint Honoré, Paris, 75008, France ■ telephone +33 1 40 17 06 89

www.martindulouvre.com ■ email: info@martindulouvre.com



Wilfredo Lam

(Cuban School, 1902-1982)

Creature, 1968

Thinned oils on canvas 7 1/2 x 9 1/2 inches (19 x 24 cm)

Inscription on verso of canvas: *PER RITE (sic) E UPILIO (sic) DE SON AMICO EL PITTORE LAM MILANO 1968.*

Inscriptions on stretcher bars: 1. *POUR MON AMI UPILIO (sic) DE MILANO.* 2. *Argento bicolore Rilievo.*

Provenance:

Personal collection of the artist's master engraver, Giorgio Upiglio, Milan, Italy

A certificate of authenticity by the artist's wife, Lou Laurin-Lam,
dated Paris 23-12-1998 numbered: 98-35 accompanies the work.

ROBERT GINGOLD A5

95 East 10th Street, New York, NY 10003, USA ■ telephone +1 212 475 4008



Jean Mayadon

Vase

Paris, c.1925

Height: 27 inches (68.6 cm)

CORA GINSBURG LLC **EG**

19 East 74th Street, New York, NY 10021, USA ■ telephone +1 212 744 1352 ■ fax +1 212 879 1601
www.coraginsburg.com ■ email: coraginsburg@rcn.com



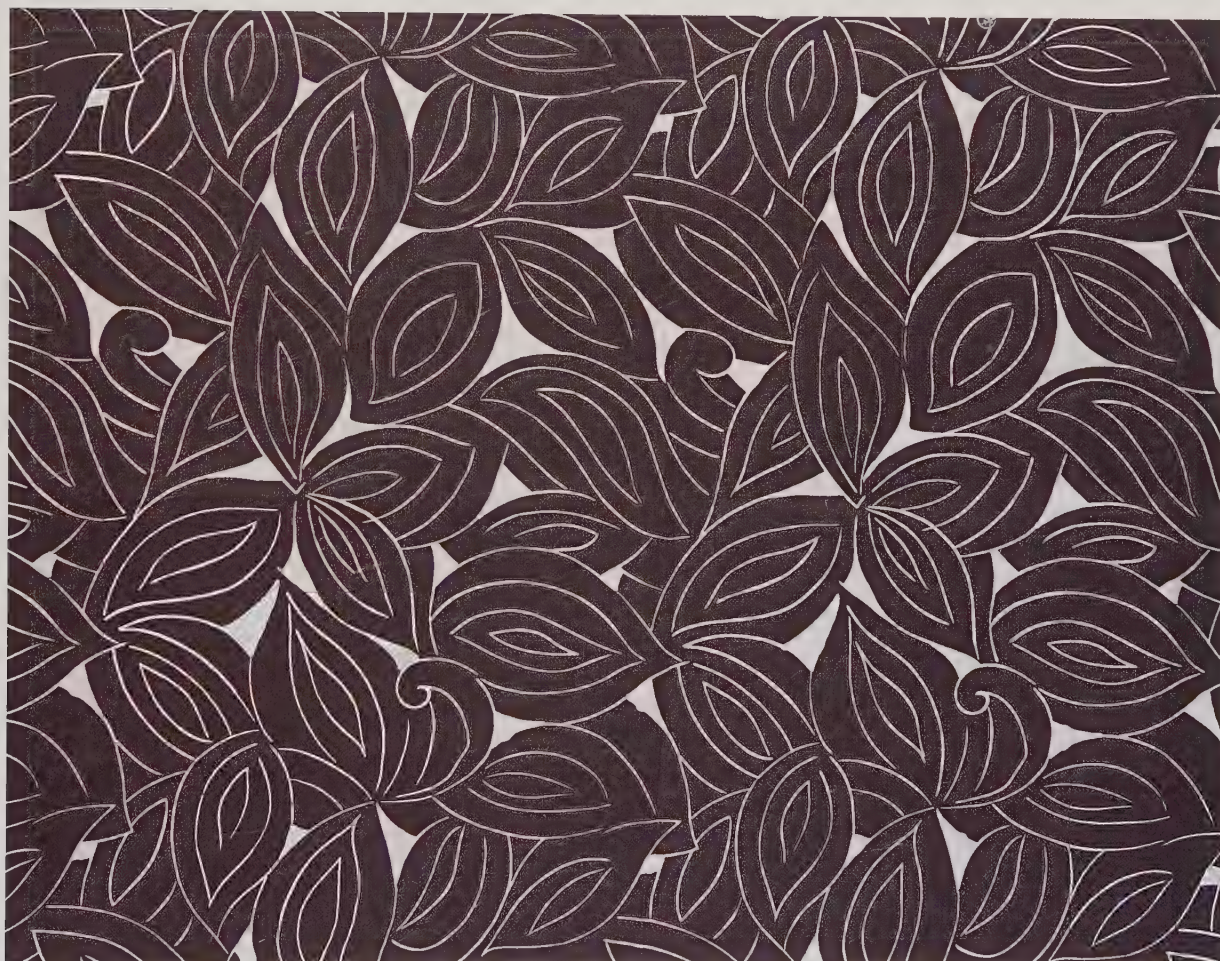
Robert Bonfils brocaded silk "Leaves"

French (Lyon), c.1925

41½ x 50 inches (106 x 127 cm)

CORA GINSBURG LLC E6

19 East 74th Street, New York, NY 10021, USA ■ telephone +1 212 744 1352 ■ fax +1 212 879 1601
www.coraginsburg.com ■ email: coraginsburg@rcn.com



Raoul Dufy printed silk satin
French (Lyon), 1923
40½ x 18¾ inches (102.8 x 47.6 cm)

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www.jamesgrahamandsons.com ■ email: info@jamesgrahamandsons.com



Herbert Haseltine (American 1877-1962)

Shire Stallion: Field Marshal V, c.1921

Bronze

Height: 12¾ inches (32.4 cm) Width: 12¾ inches (32.4 cm) Depth: 5½ inches (13 cm)

Patina on figure: mottled dark green and brown patina

Patina on mane, tail and feathers: natural bronze

Base inscribed on rear vertical edge in gilded letters: *HASELTINE*

Mounted on dark green variegated marble base: 1½ inches high

JAMES GRAHAM & SONS, INC. E3

1014 Madison Avenue, New York, NY 10021, USA ■ telephone +1 212 535 5767 ■ fax +1 212 794 2454
www.jamesgrahamandsons.com ■ email: info@jamesgrahamandsons.com



William Zorach (American 1887-1966)

Etheriality, c. 1963

Bronze

Height: 12 $\frac{1}{2}$ inches (31.9 cm) Width: 18 $\frac{1}{4}$ inches (46.4 cm) Depth: 5 $\frac{1}{2}$ inches (14.3 cm)

Brown patina

Signed, verso: © William Zorach

GOEDHUIS CONTEMPORARY D5

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116 Mount Street, London W1K 3NH, UK ■ telephone +44 (0)207 629 2228 ■ fax +44 (0)207 409 3338
www.goedhuiscontemporary.com ■ email: info@goedhuiscontemporary.com



Li Chen

Avalokitesvara 1999

Signed with name and seal of artist

Bronze, edition of 8

Height: 19½ inches (49 cm) Width: 16½ inches (42 cm) Depth: 9½ inches (25 cm)

MIGUEL SACO GALLERY A2

37 East 18th Street, Sixth Floor, New York, NY 10003, USA ■ telephone +1 212 777 5460 /+1 212 254 2855 ■ fax +1 212 254 2852
www.miguelsaco.com ■ email: info@miguelsaco.com



Pierre Chareau

Bicolour Credenza

the asymmetrical cabinet lacquered in black and green apple with back shelved section enclosing a cabinet with two doors opening to an interior fitted with two short drawers above shelves, the whole raised on a rectangular base

French, c.1928

Height: 38 inches (96.52 cm) Length: 58 1/2 inches (148.6 cm) Depth: 16 1/2 inches (42 cm)

Literature:

Pierre Chareau, architect and craftsman 1883-1950, Rizzoli, New York, 1984, illustrated p.83

Provenance:

Sotheby's, New York, June 10, 1999

JACKSONS A9

Sibyllegatan 53, 114 53 Stockholm and Tyska Brinken 20, SE-111 27 Stockholm, Sweden

telephone +46 84 11 85 87 ■ fax +46 82 16 044

www.jacksons.se ■ email: jacksons@telia.com



Vicke Lindstrand

African Woman

Vase

for Kosta, Sweden c.1950s

JACKSONS A9

Sibyllegatan 53, 114 53 Stockholm and Tyska Brinken 20, SE-111 27 Stockholm, Sweden

telephone +46 84 11 85 87 ■ fax +46 82 16 044

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Mats Theselius, Sweden

Unique chair, *Lonestar*, made in collaboration with craftsmen in Texas, USA

Embossed leather and silver

JANE KAHAN GALLERY F7

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www.janekahan.com ■ email: janekahan@janekahan.com



Fernand Leger (1881-1955)

La Partie de Campagne

Signed F. Leger in the weave, lower right

Aubusson tapestry

103 x 129 1/4 inches (264 x 328.3 cm)

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Marc Chagall (1887-1985)

A Ma Femme

Signed in the weave, lower right

Tapestry by Yvette Cauquil-Prince

118 7/8 x 183 1/8 inches (302 x 465 cm)

KARL KEMP & ASSOC. ANTIQUES D7

36 East 10th Street, New York, NY 10003, USA ■ telephone +1 212 254 1877 ■ fax +1 212 228 1236
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Edgar Brandt

Art Deco vase c.1920

Wrought iron and acid-etched glass

signed *Brandt*

Height: 11 inches (28 cm) Diameter: 6 inches (15.25 cm)

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Ludwig Mies Van Der Rohe

An early cantilevered armchair, model no. MR 534

1927-1932

manufactured by Thonet

chrome-plated bent tubular steel frame, with wooden armrests

Height: 30½ inches (77.5 cm)

BO KNUTSSON ART AND ANTIQUES AB

Kungsgatan 3, S-462 33 Vänersborg, Sweden ■ telephone +46 521 66077 ■ fax +46 521 12635
www.boknutsson.com



Edvin Öhrström

Ariel

Vase 1937

Signed: *Ariel* 1937 Orrefors Sweden Öhrström No. 11

Height: 6¼ inches (16 cm)

Exhibited: Paris World Exhibition, 1937

BO KNUTSSON ART AND ANTIQUES A8

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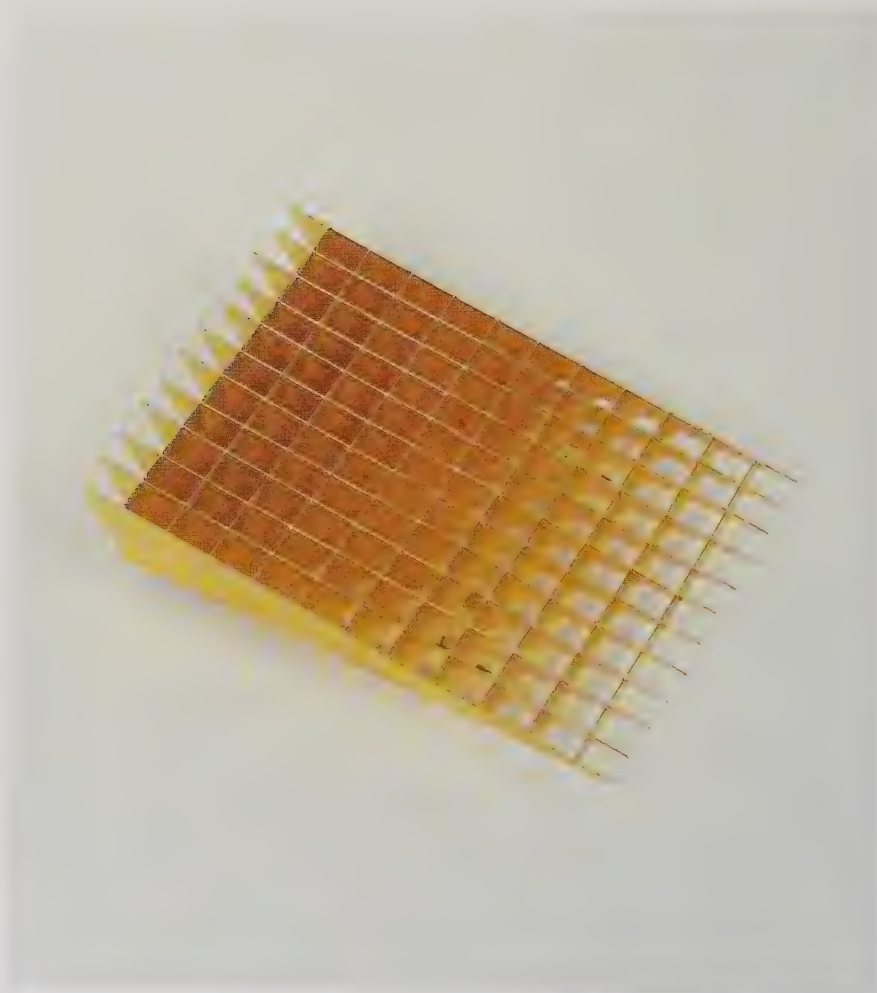


Wiwen Nilsson
Three piece coffee set
Sterling silver, 1954
Height of coffee pot: 10¼ inches (26 cm)

An identical set by Wiwen Nilsson is in the British Museum.

CHARON KRANSEN ARTS A12

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www.charonkransenarts.com ■ email: chakran@earthlink.net



Michael Becker

Brooch 2000

Gold

2 ¼ x 1 ½ inches (6.3 x 3.8 cm)

CHARON KRANSEN ARTS A12

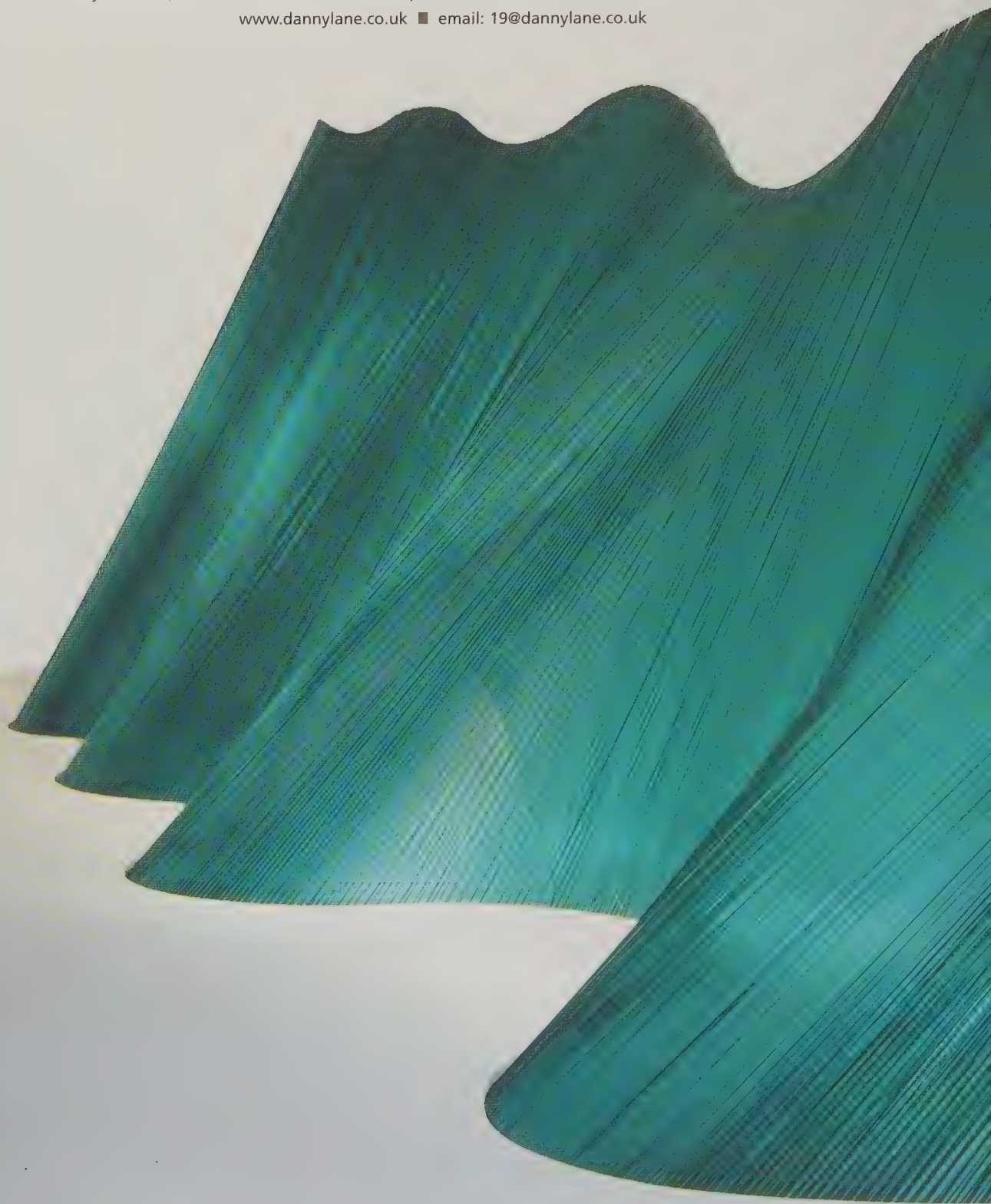
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www.charonkransenarts.com ■ email: chakran@earthlink.net



Jacqueline Ryan
Brooch 2001
Gold-white enamel
2½ x 1½ inches (6.35 x 3.5cm)

DANNY LANE LIMITED 6718

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Danny Lane
Against The Wall
August 2001
Glass and steel
Height: 7 feet 6 inches (2.29 m)
Length: 24 feet (7.32 m)
Depth: 5 feet 11 inches (1.8 m)
Photo: Peter Wood

MAISON GERARD LTD B8

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Michel Zadounaisky (1903-1983)
Fine wrought iron lamp
Lyon, France c. 1928
stamped, wrought iron and alabaster
Height: 15½ inches (39.3 cm) Diameter: 7½ inches (19 cm)

MAISON GERARD LTD B3

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Jean Pascaud (1903-1996)

Fine two door cabinet

France c. 1945

Walnut with brass inlays and sycamore interiors

35½ x 61 x 19 inches (90 x 154 x 48 cm)

J. MAVEC & COMPANY LTD F5

946 Madison Avenue, New York, NY 10021, USA ■ telephone +1 212 517 7665 ■ fax +1 212 517 3705



An important American platinum, diamond, sapphire, ruby and enamel brooch
c.1940
(butterfly detachable)

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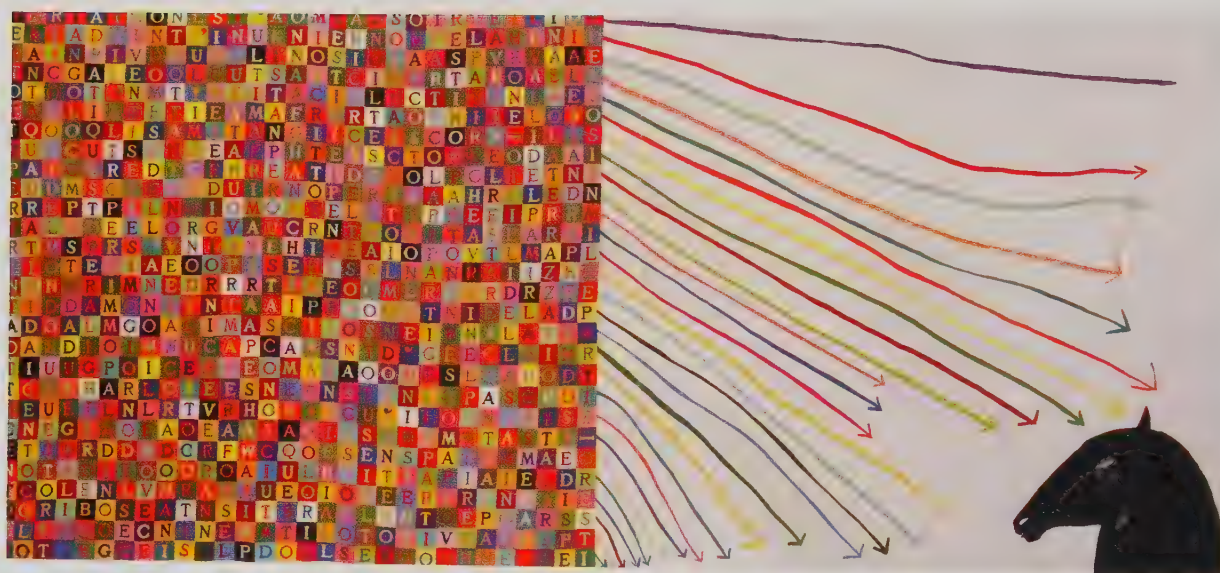
Otto Jakob

Lalibela

18k gold Burmese ruby and keshi pearl pendant
with oriental pearl chain

GIULIANA MEDDA XXth century art D3

92 Wormholt Road, London W12 OLP, UK ■ telephone: +44 (0)20 8749 3094



Alighiero Boetti and Mimmo Paladino

Untitled, 1992

Unique tapestry

50 1/2 x 109 inches (128.5 x 278 cm)

GIULIANA MEDDA XXth century art D3

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Ercole Barovier
Vase a lenti
For Barovier & Toso
Venice Biennale 1940

JOAN B. MIRVISS LTD **B1**

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Kishi Eiko
Sculptural Vessel 2001
signed *Kishi Eiko*
stoneware with multicoloured glazes
27 x 14¼ x 5¼ inches (68.6 x 36 x 13.3 cm)

JOAN B. MIRVISS LTD

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Mori Togaku (b.1937)
Large jar with colour painted decoration
Stoneware c.1970
17 x 17½ inches (43.2 x 45.4 cm)

DAVID MORRIS INTERNATIONAL F1

180 New Bond Street, London W1Y 9PD, UK ■ telephone +44 (0)20 7499 2200 ■ fax +44 (0)20 7499 3249
www.davidmorris.com ■ email: enquiries@davidmorris.com



An important white and natural pink diamond necklace featuring natural pink conche and natural white pearl drops

DAVID MORRIS INTERNATIONAL F1

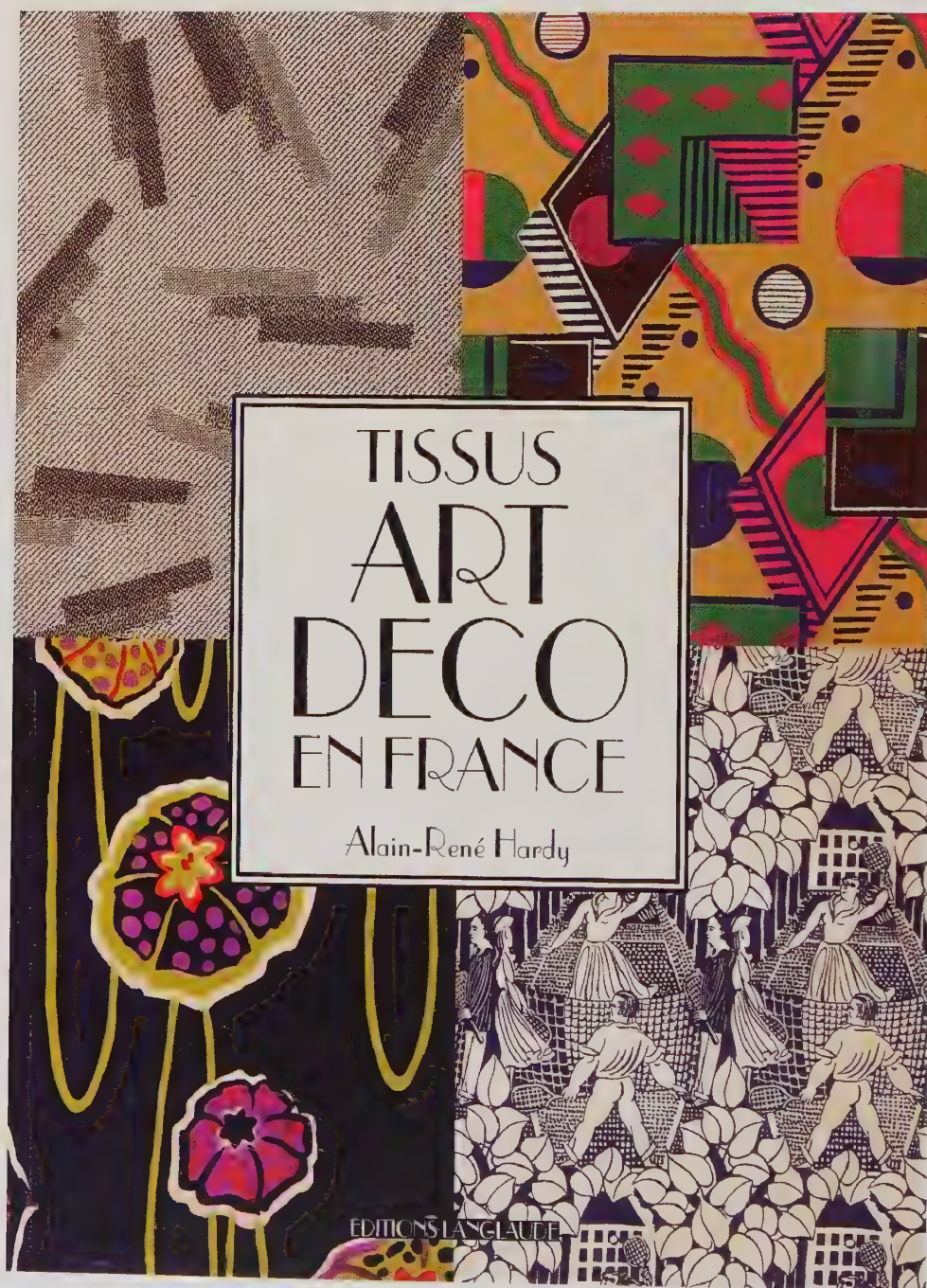
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Platinum set antique rose cut diamond necklace with micro-set diamond clusters and a pair of platinum set antique rose cut diamond ear clips with *biolette* diamond surrounds and micro-set diamond clusters

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A recent art deco textile title by Alain René Hardy.

POTTERTON BOOKS 137

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MAQUETTE DE JACQUES HITIER

Illustration from Jacques Hitier,
Le Decor de la Maison: Ensembles et Meubles, modernes et ancien.

PRIMAVERA GALLERY D1

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www.primaveragallery.com ■ email: info@primaveragallery.com



Eugenio Quarti

Vitrine

Milan c.1900

Ebony, tinted maple, mother-of-pearl and bronze
Exhibited: 1900 Paris Exposition; 1902 Turin Exposition

Carlo Graffi

Chair

Milan c.1950

Laminated birch and bronze

PRIMAVERA GALLERY D1

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Carlo Scarpa for Venini, Murano
Three glass vases
Italy c. 1940
battutto technique

JOURDAN ANTIQUES A6/7

29 East 10th Street, New York, NY 10003, USA ■ telephone +1 212 674 4470 ■ fax +1 212 228 9471
www.reymer-jourdan.com ■ email:reymer-jourdan@aol.com



Maxime Old

A very fine cocktail table

French c. 1950

Cherry wood base with glass top

Length: 41 inches (104 cm) Width: 19½ inches (50.2 cm) Height: 20½ inches (51.4 cm)

JOURDAN ANTIQUES A6/7

29 East 10th Street, New York, NY 10003, USA ■ telephone +1 212 674 4470 ■ fax +1 212 228 9471
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Georges Jouve

French c. 1948

An exceptional large ceramic vase

Signed *JOUVE*

Height: 26 inches (66 cm)

Provenance: Private Provence residence - wedding gift to a family member

SABBADINI JEWELLER G10

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Pair of ruby and diamond earclips
with Burmese rubies weighing 10,84 and 9,05 carats
and marquise and pear-shaped diamonds weighing 18,48 carats in total.

SABBADINI GIOIELLIERE G10

Via Montenapoleone 6, 21021 Milan, Italy ■ telephone +39 02 76 00 82 28 ■ fax +39 02 76 00 1994
www.sabbadini.com ■ email: sabbadini@tin.it



A ruby and diamond brooch

designed as a floral bouquet set with two Burmese rubies weighing 12,07 carats in total, pear-shaped rubies 9,93 carats, pear shaped white and fancy yellow diamonds 42,23 carats and baguette-cut diamond stem.

ADRIAN SASOON E8

by appointment ■ 14 Rutland Gate, London SW7 1BB, UK ■ telephone +44 (0)20 7581 9888 ■ fax +44 (0)20 7823 8473
www.adriansassoon.com ■ email: email@adriansassoon.com



Edmund De Waal

A cargo set of vases 2002

Porcelain with celadon glaze

Maximum height: 10 1/4 inches (25.8cm)

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Menno Jonker
Break through 2001
Blown glass
17½ inches (45 cm)

DONNA SCHNEIER FINE ARTS D8

by appointment ■ New York City, USA ■ telephone +1 212 472 9175 ■ fax +1 212 472 6939



Claire Zeisler

Blue Vision 1981

Hemp and blue felt

78½ x 10 x 50 inches (199.3 x 25.4 x 127 cm)

DONNA SCHNEIER FINE ARTS **D8**

by appointment ■ New York City, USA ■ telephone +1 212 472 9175 ■ fax +1 212 472 6939



Beatrice Wood

Lustre Vessel

c. 1985

Height: 8 inches (20.3 cm)

THE SILVER FUND G5

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Georg Jensen centrepiece bowl (above)
and six light candelabra (opposite) designed by Harald Nielsen
c. 1925
Sterling silver Denmark

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Edgar Degas
Dancer Looking at her Right Foot 1910
Bronze, Hebrard Fondeur
Height: 19¼ inches (49 cm)

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Rembrandt Bugatti

Walking Leopard 1911

Bronze, Hebrard Fondeur

Height: 9¼ inches (23.5cm) Length: 18¾ inches (47.5 cm)

SOMLO ANTIQUES 89

7 Piccadilly Arcade, London SW1Y 6NH, UK ■ telephone +44 (0)20 7499 6526 ■ fax +44 (0)20 7499 0603
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Platinum and diamond set Cartier cocktail watch
c.1920

Provenance: Swiss collection

SOMLO ANTIQUES B9

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*Left: Rolex Prince "jumphour" wristwatch in 18ct yellow and white gold case
Swiss made c.1930*

*Right: Rolex Prince "stripe" wristwatch in 18ct yellow and white gold striped case, two-tone dial and Arabic numerals
Swiss made c.1930*

TADEMA GALLERY A1

10 Charlton Place, Camden Passage, London N1 8AJ, UK ■ telephone +44 (0)20 7359 1055 ■ fax +44 (0)20 7359 1055
www.tademagallery.com ■ email: info@tademagallery.com



Henry Wilson (1864-1934)

A highly important jewelled gold and enamel pendant c.1908

Designed as three elements, set with cabochon sapphires, emeralds, rubies, moonstones and seed pearls; concealed behind the central sapphire is a secret hinged compartment

Length: 5¼ inches (13.4 cm) Width: 2 inches (5 cm)

Provenance: Member of Henry Wilson's family

Exhibited: Arts et Metiers de la Grande Bretagne, Paris, 1914; Victoria & Albert Museum, London 1969-85

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Georges Fouquet (1862-1957)

Les Trois Crabs

An important Art Nouveau brooch c.1900
gold, with plique-à-jour and translucent enamel, diamonds and pearl
marked GF twice

Length: 2½ inches (7 cm) Width: 3½ inches (9 cm)

TAI GALLERY / TEXTILE ARTS 84

1571 Canyon Road, Santa Fe, New Mexico 87501, USA ■ telephone +1 505 983 9780 ■ fax +1 505 989 7770
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Photo: Lois Ellen Frank

Sugita Jozan

Step Pattern Plaiting Flower Basket 1992

Signed

Bamboo

16½ x 12½ x 7 inches (42 x 31.75 x 17.8 cm)

TAI GALLERY / TEXTILE ARTS B4

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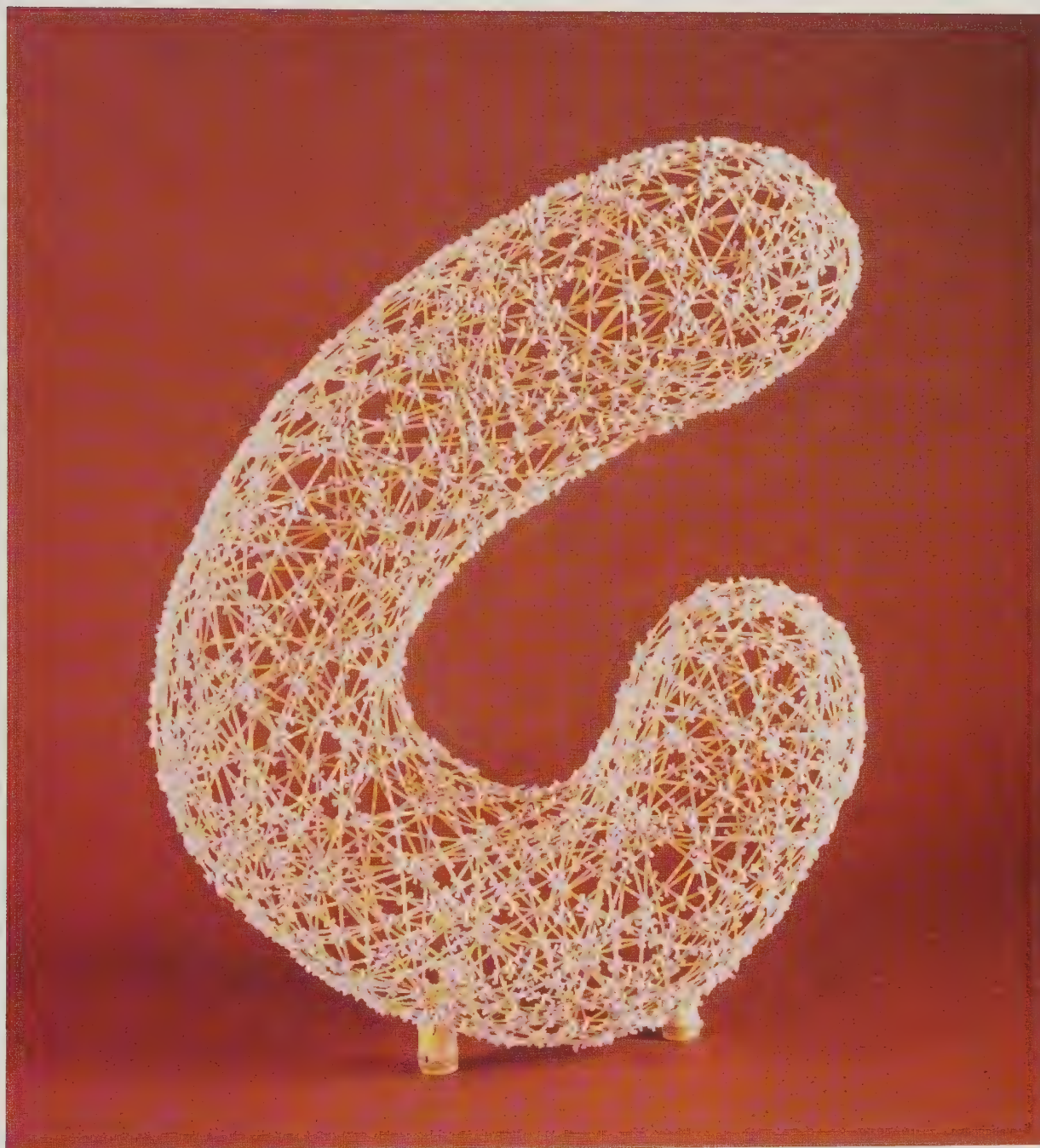


Photo: Lois Ellen Frank

Kawashima Shigeo

Jumping To The Future 2001

Signed

Bamboo and cotton thread

15 x 6½ x 19½ inches (38 x 16.5 x 49.5 cm)

TWO ZERO C APPLIED ART LTD G1

By appointment ■ 56 Imex Spaces, The Abbey Business Centre, Ingate Place, Battersea, London SW8 3NS, UK
 telephone +44 (0)20 7720 2021 ■ fax +44 (0)20 7720 1015 ■ mobile 07770 520 725
 www.twozeroc.co.uk ■ email: appliedart@twozeroc.co.uk



Albert Cheuret

A pair of *Tulip* lamps. French c. 1907

The shades of carved alabaster representing blooms, the gilt bronze body forming three stems of naturalistic sinuous leaves to base
 Height: 16 inches (40 cm)

Attributed to P Follot

A commode. French c. 1930

birds eye maple, with sycamore stringing, carved sycamore, the fittings of polished nickel.
 Height: 36 inches (91cm) x 48 inches (121 cm) x 21 inches (53 cm)

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Ramsay

A coffee table

French c. 1940

A beautifully proportioned coffee table in gilt on lacquer, wrought iron and worked slate
Height: 19 inches (48 cm) Length: 49 inches (124 cm) Width: 33½ inches (85 cm)

GORDON WATSON G6

50 Fulham Road, London SW3 6HH ■ telephone +44 (0)20 7589 3108 ■ fax +44 (0)20 7584 6328
email: gordonwatson@btinternet.com



Marc du Plantier
A pair of upholstered oak side chairs
French, c.1930s

WHITFORD FINE ART BG

6 Duke Street, St James's, London, SW1Y 6BN, UK ■ telephone +44 (0)20 7930 9332 ■ fax +44 (0)20 7930 5577
www.artnet.com/whitford.html ■ email: whitfordfineart@btinternet.com



Jean Lurçat (1892-1966)

Les Fumeuses

1920

Oil on canvas, 57½ x 38 inches (146 x 97 cm)

Provenance: Jean d'Alsace, artist's friend; Collection Pierre Monart 1971

WALKER FINE ART G4

13223-1 Black Mountain Road, San Diego, California 92129-2658, USA

telephone +1 858 673 9942 ■ fax +1 831 462 9109

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David Hockney (b. 1937)

Pretty Tulips

Lithograph

28½ x 20 inches (72.4 x 51 cm)

WALKER FINE ART G4

13223-1 Black Mountain Road, San Diego, California 92129-2658, USA

telephone +1 858 673 9942 ■ fax +1 831 462 9109

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David Hockney (b. 1937)

An Image of Celia

State 1, lithograph

66 $\frac{1}{4}$ x 47 $\frac{1}{4}$ inches (169.5 x 121 cm)



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AN IMPORTANT AND UNIQUE
ARMCHAIR FOR LISA
LICITRA PONTI, 1940
OAK, BRASS AND RESINFLEX
31½ IN. (80 CM) HIGH

ESTIMATE

\$50,000–70,000

BELOW LEFT

ISAMU NOGUCHI

A RARE MINIATURE
ROCKING STOOL, CA. 1955
MANUFACTURED BY KNOLL
TEAK AND CHROME-PLATED WIRE
10½ IN. (26 CM) HIGH

ESTIMATE

\$8,000–12,000

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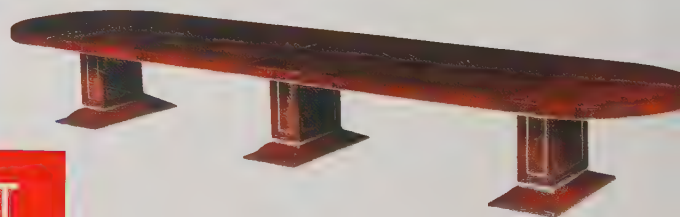
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Thursday, November 7 at 10:30 am & 2:30 pm

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100 Important Travel Posters

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Thursday, November 14 at 10:30 am

Autographs

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Thursday, November 21 at 10:30 am & 2:30 pm

I. Contemporary Art

II. Contemporary Prints from

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Alphonse Mucha, *Cycles Perfecta*, color lithograph poster, 1897.



Imogen Cunningham, *Amaryllis*, vintage silver print 1933. Estimate \$55,000 to \$75,000. At auction October 21.

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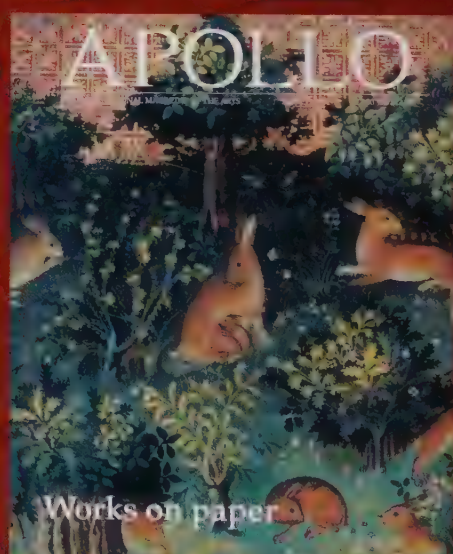
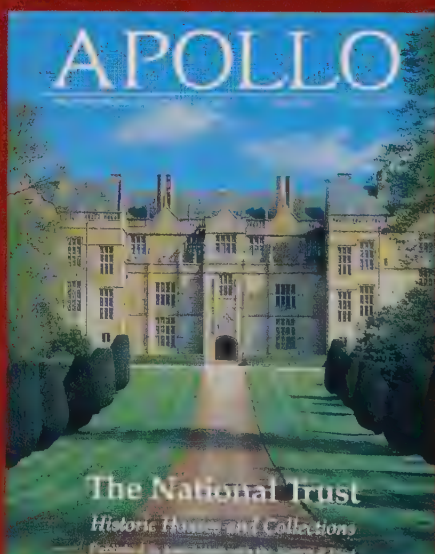
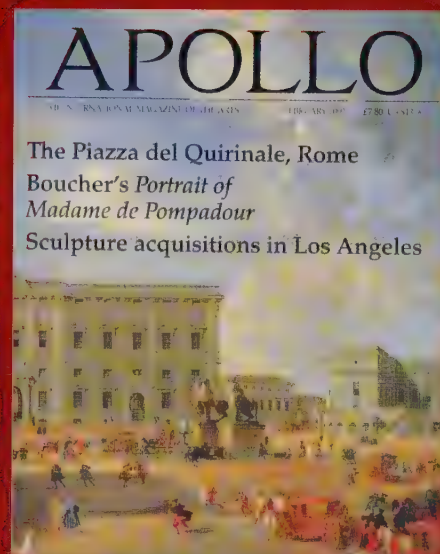
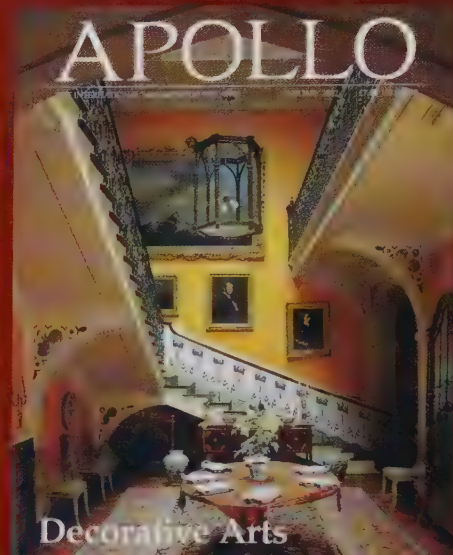
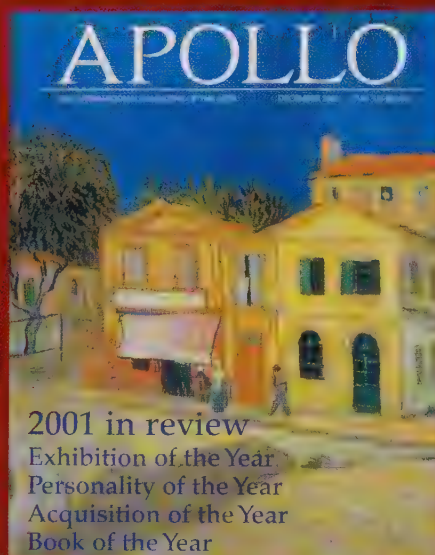
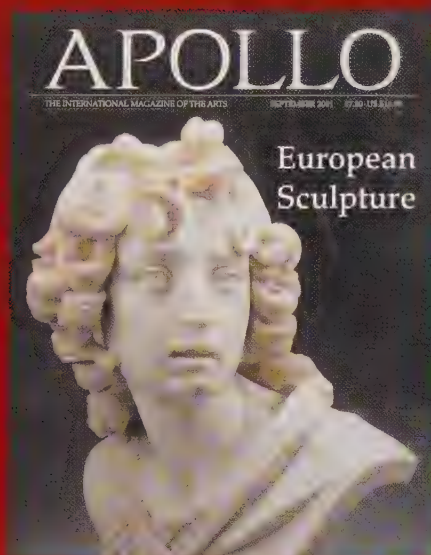


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15
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19
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22-26
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English Furniture
Silver, Russian Works of Art & Vertu
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October 17

NOVEMBER

3 & 4
Property from the Estate of Mrs. James H. Van Alen
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October 30

7 & 8
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November 2

9
Contemporary Prints
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16
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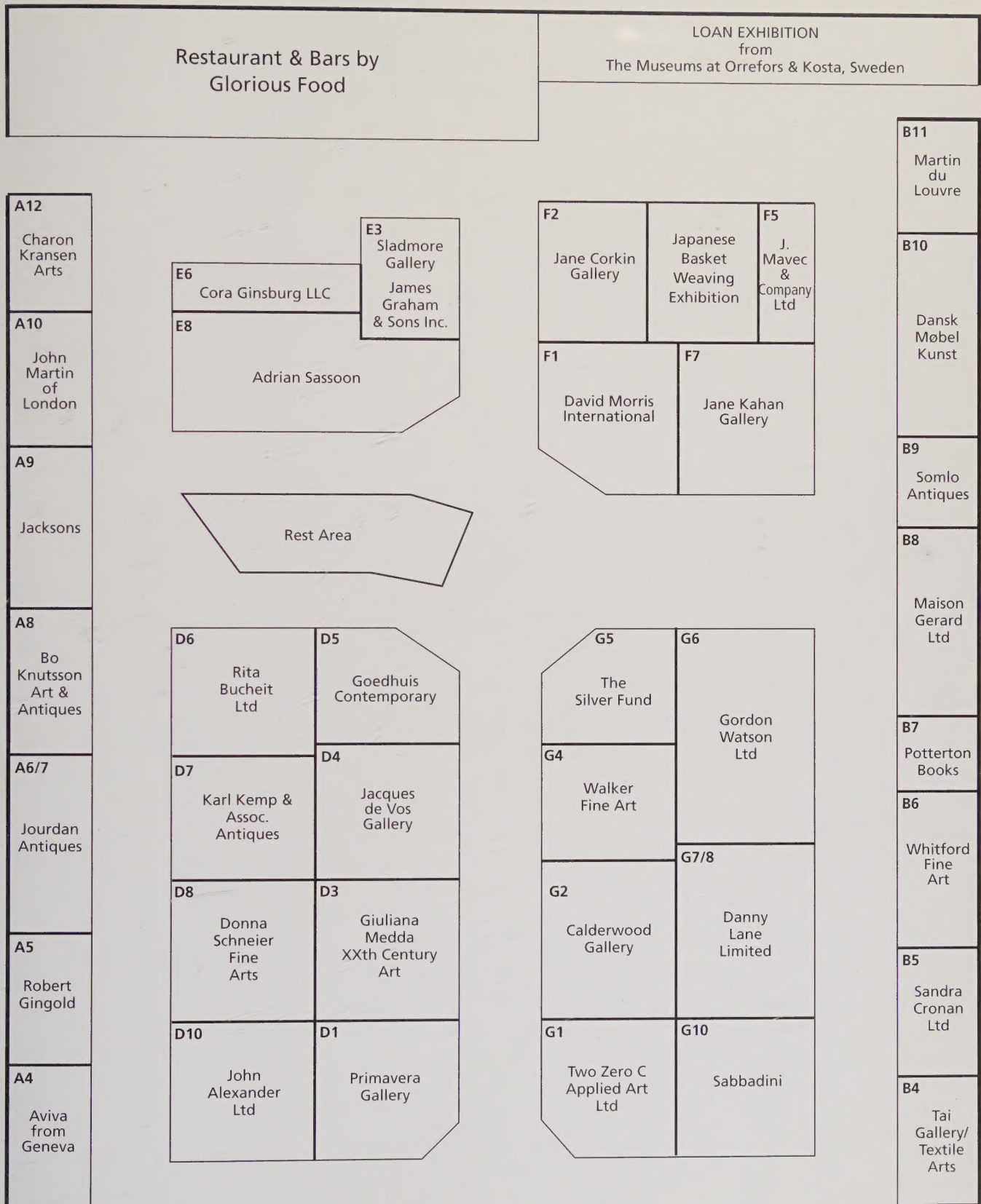
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